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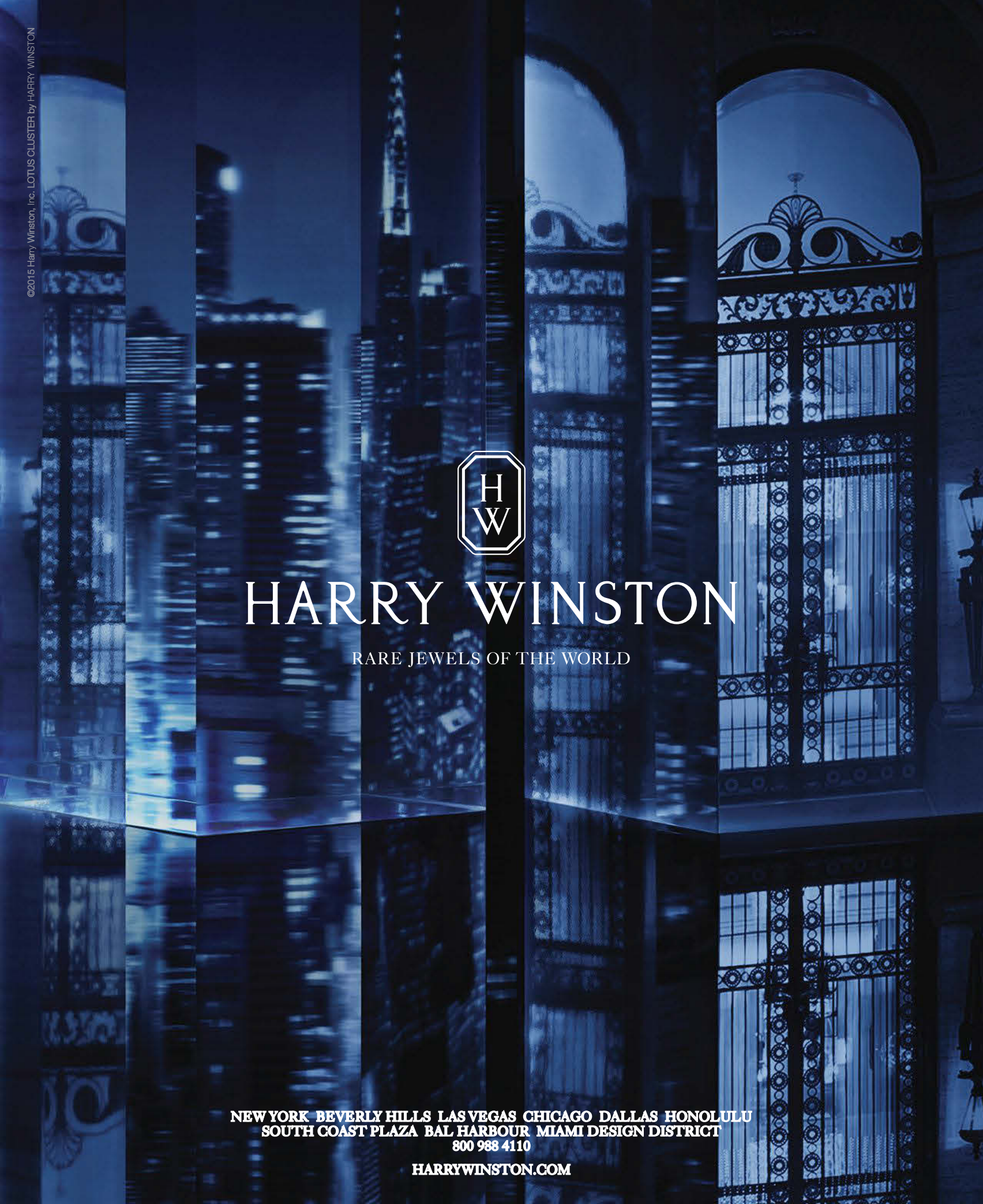
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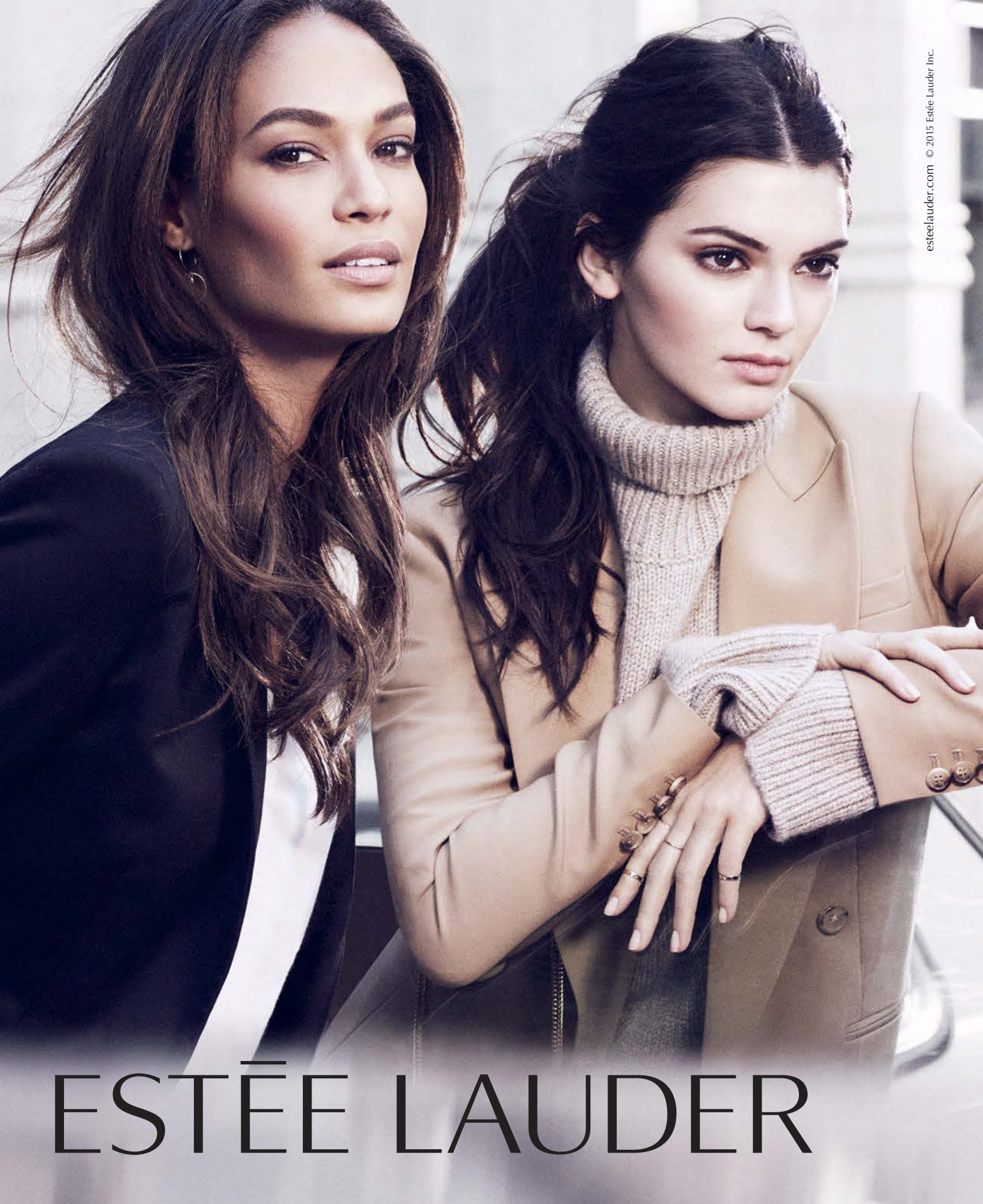


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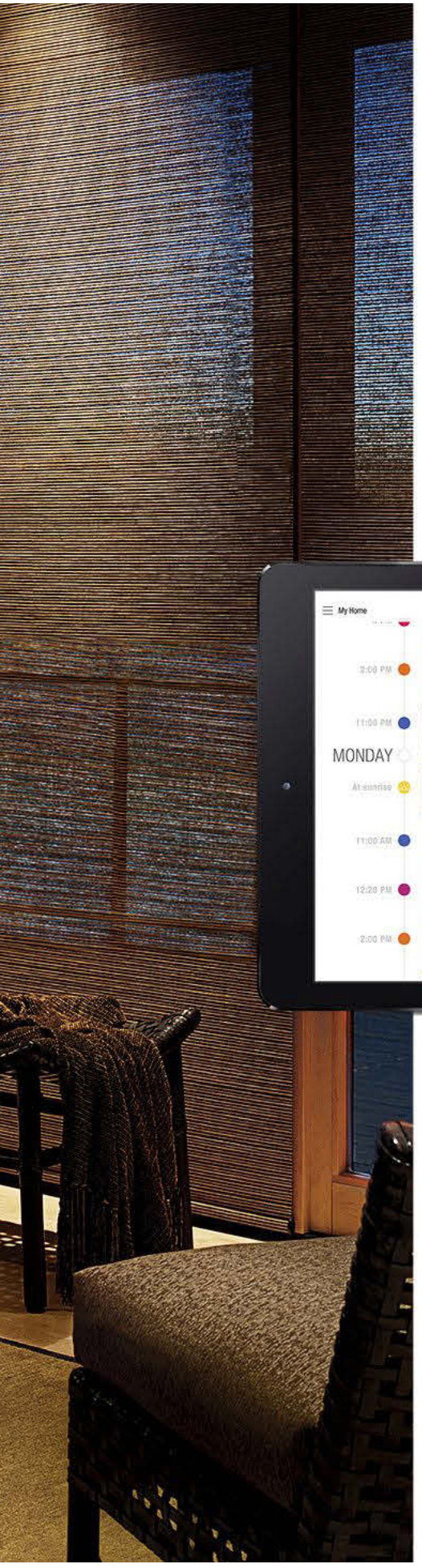


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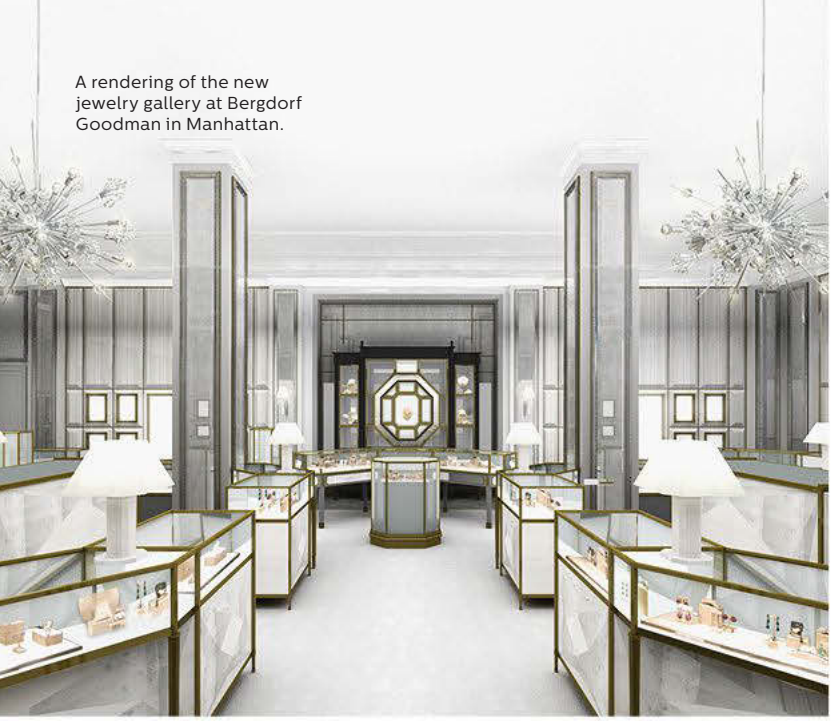
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A rendering of the new jewelry gallery at Bergdorf Goodman in Manhattan.

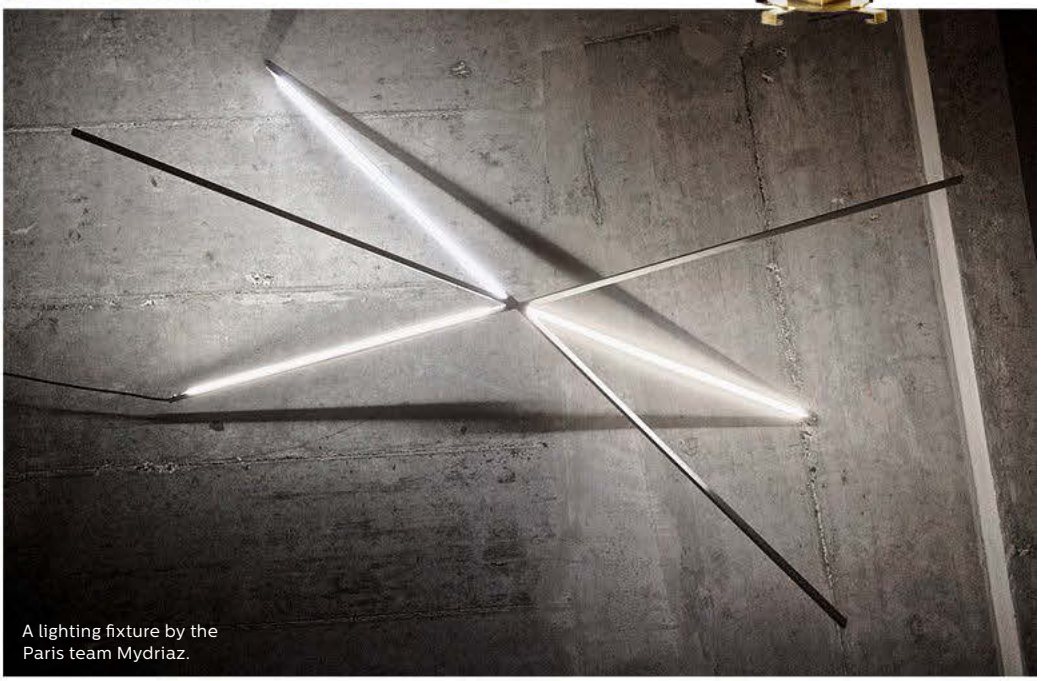


Ceramics in a Paris apartment by Jean-Louis Deniot.

Table and floor lamps by Benedikt Bolza.

BEST IN CLASS

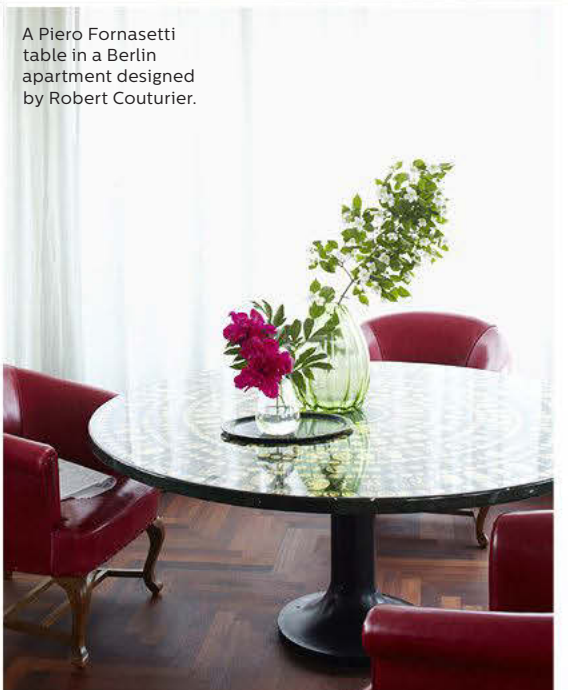
WHAT MAKES SOMETHING SPECIAL? IS IT THE QUALITY OF THE MATERIALS, AN ORIGINAL VISION, ATTENTION TO DETAIL? IN THE CASE OF THE TRULY EXTRAORDINARY, IT IS ALL OF THE ABOVE. AND THAT'S WHAT WE CELEBRATE IN THIS ISSUE: OBJECTS AND INTERIORS THAT ARE SUMPTUOUS AND LUXE, YES, BUT ALSO IMAGINATIVE, UNEXPECTED, FRESH, AND CAPTIVATING.



A lighting fixture by the Paris team Mydriaz.



Embossed velvets by de Le Cuona.



A Piero Fornasetti table in a Berlin apartment designed by Robert Couturier.



The living room of a New York City apartment designed by Kelly Behun.

CLOCKWISE FROM TOP LEFT: MICHAEL NEUMANN ARCHITECTURE; SIMON UPTON; PHILIP VILE; COURTESY OF MYDRIAZ; RICHARD POWERS; WILLIAM ABRANOWICZ; PAMELA COOK/STUDIO D


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LEFT: The family room of a Park Avenue apartment designed by Steven Gambrel. **ON THE COVER:** The living room of a Paris apartment designed by Jean-Louis Deniot. Photography by Simon Upton; produced by Cynthia Frank.

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A crystal water goblet by Varga.

TOP LEFT: DOUGLAS FRIEDMAN

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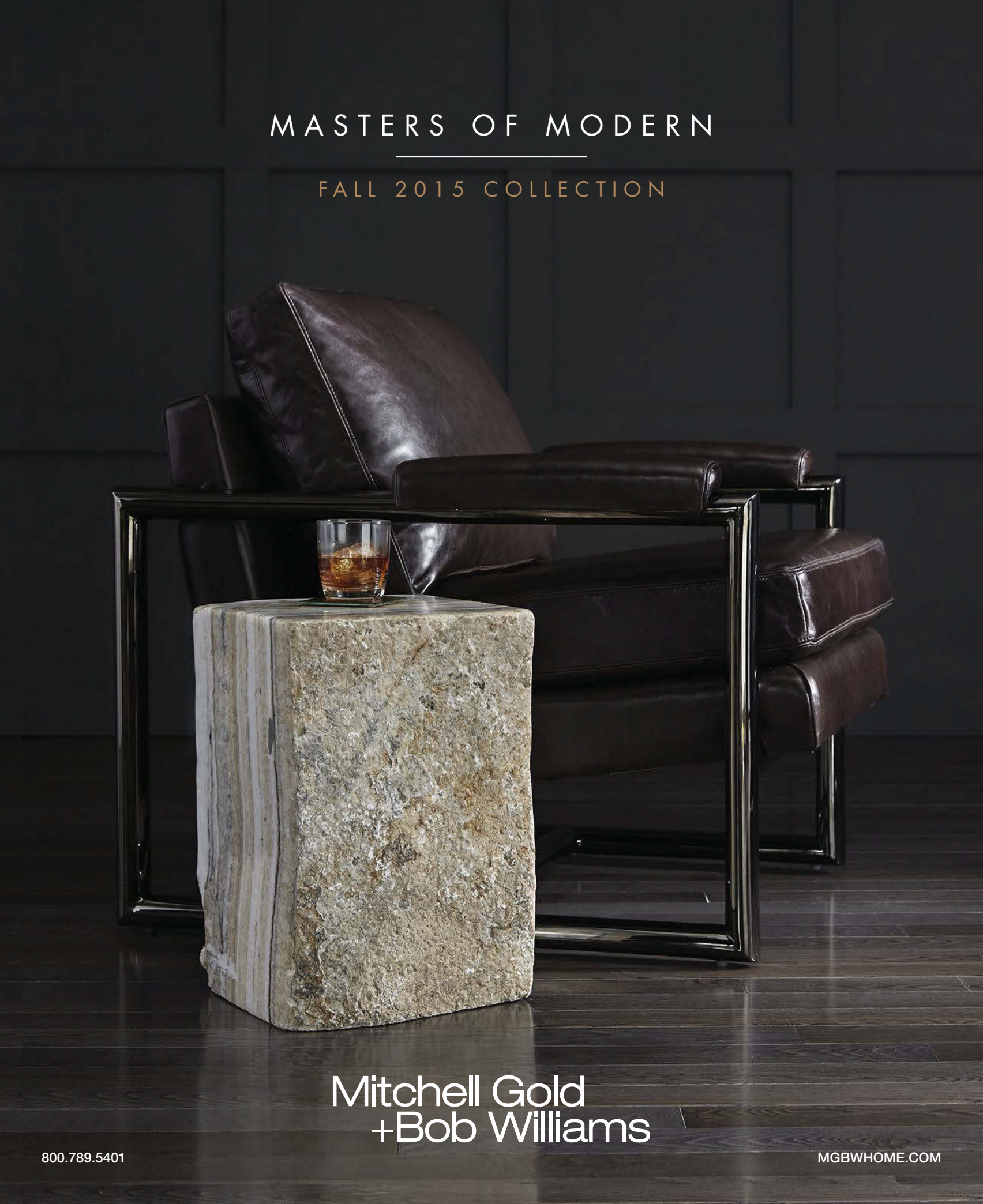
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The bedroom of a Manhattan apartment designed by Kelly Behun.

TOP: WILLIAM ABRANOWICZ; BOTTOM RIGHT: RICHARD POWERS

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ABOVE: Sydney Licht's 2014 painting *Balancing Act*. **RIGHT:** A double-faced bust in the dining room of a London townhouse designed by Philip Vergeylen.





Faux-painted walls in the breakfast area of a Paris apartment by Jean-Louis Deniot.

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CLOCKWISE FROM TOP: COURTESY OF THE ARTIST AND KATHRYN MARKEL FINE ARTS; SIMON UPTON (2)



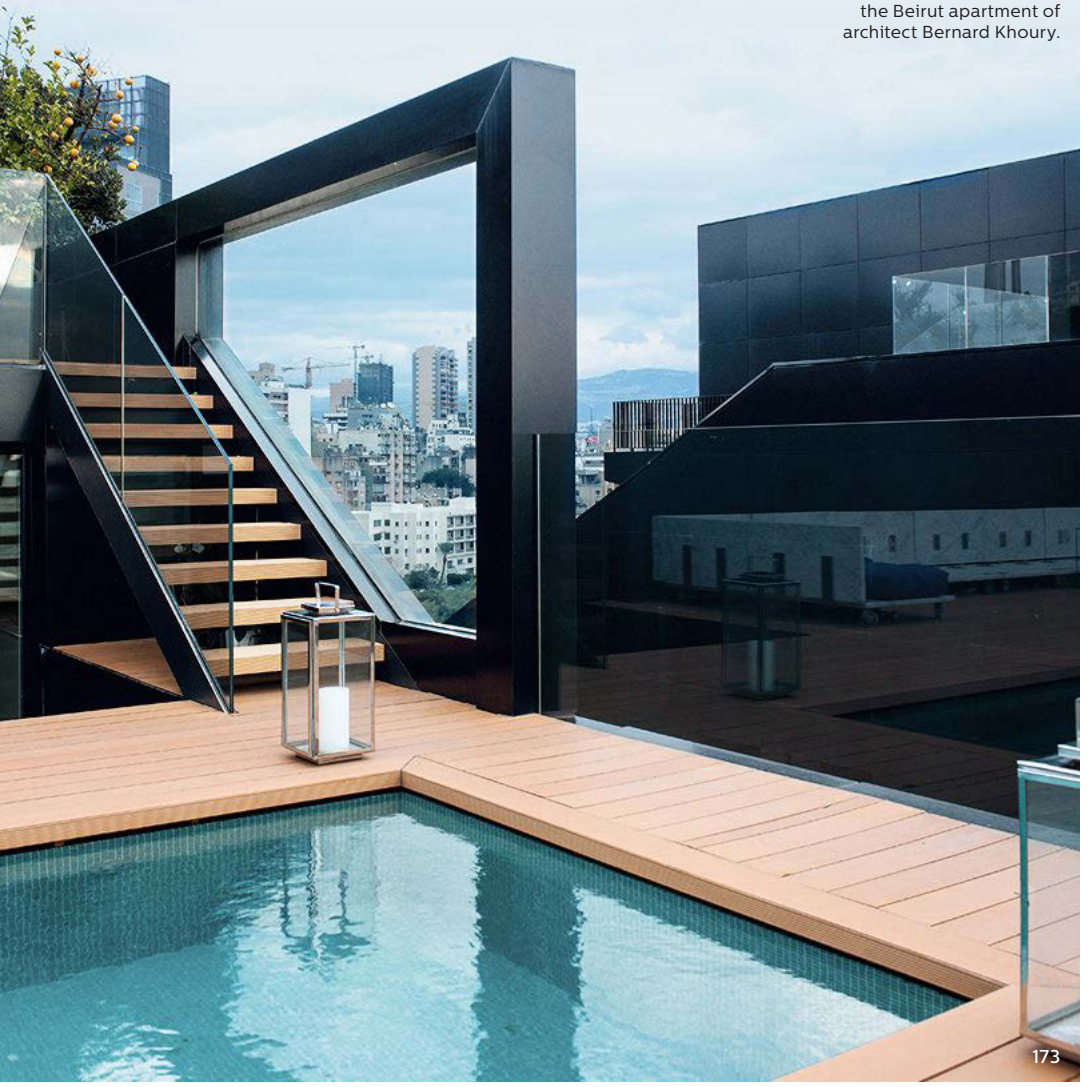
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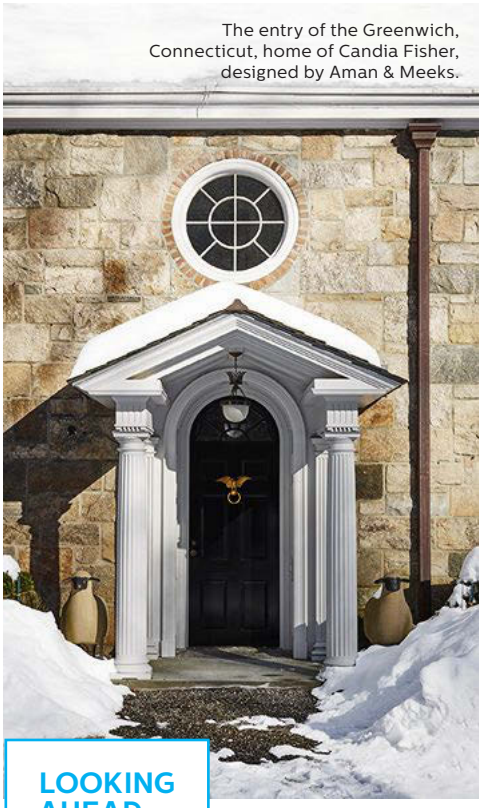


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The entry of the Greenwich, Connecticut, home of Candia Fisher, designed by Aman & Meeks.

LOOKING AHEAD

Don't miss our December issue, on sale November 17, dedicated to the power of personal style

We celebrate the holidays with a roundup of the season's most stylish gifts and finds, and an array of chic homes in locales snowy and tropical:

- Historic Haddon Hall in Derbyshire, England, fully bedecked for Christmas by Lord and Lady Edward Manners.
- The powerfully pared-down and art-filled Manhattan loft of designers Kevin Haynes and Timothy Roberts.
- The modern, open-air Mexico City home of art dealers Patricia Ortiz Monasterio and Jaime Riestra.
- Art collector Candia Fisher's bohemian weekend house in Greenwich, Connecticut, designed by Aman & Meeks.
- A rustic yet feminine house in Woodstock, New York, designed by James Huniford for a client and her daughters.

Plus, a festive winter dessert from Daniel Boulud, the elegant ironwork of Raymond Subes, Nigella Lawson's tips on making the season shine, and more.

TOP LEFT: HD PRODUCTIONS; TOP RIGHT: DOUGLAS FRIEDMAN

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MACHINES CAN BE BEAUTIFUL THINGS,

and they can make beautiful things. Ingrid Abramovitch, our senior editor/writer, was recently taken on a private tour of the Tesla factory in Fremont, California, and showed me a dazzling video she made there: robotic arms gently moving into place, fitting together the most delicate parts in a huge, gleaming space—control and precision raised to the level of artistry. It was mesmerizing to watch.

Yet as much as I admire the ingenuity and brilliant engineering of a Tesla, an iPad, or a Samsung smartphone, I am not sure I am entirely ready to embrace an assembly-line future, where tolerances are calculated within a micrometer.

It is never a smart idea to try and fight technology. No one would want an appliance, a TV, or a car made without machines. And yet there is still something intrinsically compelling, poetic, and desirable about the creations of the human hand.

William Morris is perhaps the most famous proselytizer for the handmade. Appalled by the excesses of the Industrial Revolution, he created small workshops that produced artisanal textiles, tapestries, wallpapers, and books. Of course, he had the advantage of being an artist and a poet, as well as a philosopher, and many of his designs remain in production, though they now tend to be luxury items.

The human touch lends an ineffable quality, the sense that an object has been labored over, guided by the knowledge, emotion, and experience of a skilled artisan. And I, for one, find it encouraging that so many young people, in this age of apps and virtual reality, are crafting lighting, furniture, textiles, and more, literally by hand.

Nothing exemplifies the beauty of the handmade more than art. There is such an intimate connection between object and artist, the talent who faces a blank canvas, a sheet of paper, or a lump of clay and struggles to transform it into something unique and resonant. That is why this issue, dedicated to the best and celebrating quality, features so many homes with outstanding art. When hand and mind are in sync, the results can be astonishing.



Michael Boodro, Editor in Chief
elledecor@hearst.com
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FROM TOP: Bamboo and Chrysanthemum fabric and wallpaper patterns by William Morris; high-tech automation at the Tesla factory.

PORTRAIT: FRÉDÉRIC LAGRANGE


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HAPPENINGS

PALM SPRINGS MODERNISM WEEK

Celebrate midcentury modern design, architecture, fashion and culture during Modernism Week in Palm Springs, California, February 11–21, 2016. Events include the Modernism Show & Sale; Signature Home Tours; Premier Double Decker Architectural Bus Tours; Modernism Week Show House: The Christopher Kennedy Compound; nightly parties, and much more. Tickets available at **modernismweek.com**.



Photo by Daniel Chavkin

DESIGNERS INSPIRED BY WINDOWS AND DOORS

Marvin Windows and Doors partnered with ELLE DECOR to ask three industry-leading design bloggers to envision a room inspired by a window or a door. From fabrics to paint colors, each designer outlined the overall aesthetic of their room and how the window or door acts as the focal point. For more information visit **marvinwindows.com/bloggers**.





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SCENE + HEARD



BUILDING BLOCKS

Architect Bernard Khoury, whose Beirut penthouse apartment is the subject of this month's Design Solutions column (page 173), has been developing an adventurous roster of projects since launching his own firm in 1993. Yabani, below, a Japanese restaurant constructed in a war-scarred section of Beirut in 2002, is composed of two subterranean concrete stories and an elevator-like reception room that moves from above- to belowground. A two-unit residence in Kfardebian, Lebanon, left, has an inclined roof that doubles as the building's facade.





ALL THAT GLITTERS

After noticing a plethora of jewel-toned fabrics for both fashion and interiors, ELLE DECOR market editor Melissa Colgan, left, began planning a portfolio of both textiles *and* jewels (page 116). Colgan considered more than 400 pieces of jewelry—including such unexpected stones as peridot, mandarin garnet, and red spinel—and then searched for richly colored velvets and silks that held up next to the elegant baubles. "An incredible piece of statement jewelry can do for an outfit what a boldly colored sofa or a beautiful silk rug does for an interior," she says. "It immediately conveys your personality and sense of style."





An emerald ring by Felsen, above, and a man's gold-and-diamond band.



Earrings of opal, amethyst, and tourmaline.

FAMILY AFFAIR

Suzanne Felsen's interest in jewelry sparked in her 20s, when she took a silversmithing course to make cuff links for her father, Sidney Felsen, a publisher of fine-art prints and the subject of this month's Unconventional Wisdom (page 160). "Growing up in a family immersed in art, for work and pleasure, enabled me to travel and see incredible things," she says, citing a group trip to India with Robert Rauschenberg. "Gem dealers showed us hundreds of carats of rubies, cut and in the rough." She opened her first boutique in 1998. "Inspiration for me is about color, shape, proportion, and simplicity," she says (suzannefelsen.com).

TOP LEFT: JON SHARD, GERALDINE BRUNEEL, AND BERNARD KHOURY; TOP RIGHT: JOSEPH CHARTOUNI AND BERNARD KHOURY

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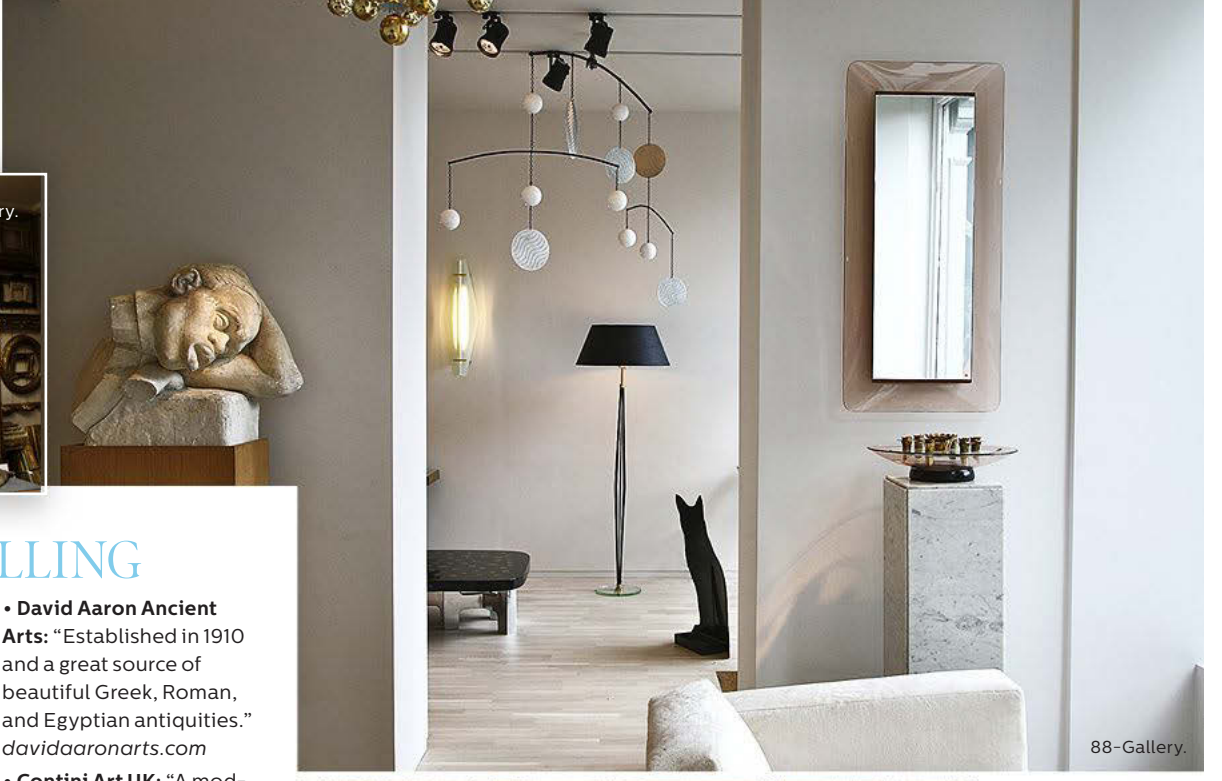
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Lacy Gallery.


88-Gallery.

LONDON CALLING

Philip Vergeylen, designer of the 19th-century London townhouse featured in this issue ["An Eye for Artistry," page 238], and his partner in Nicholas Haslam Ltd., Paolo Moschino, share their favorite shopping sources for art and furnishings in the British capital:

- **Lacy Gallery:** "A brilliant array of frames dating from the 17th century to the 1970s and '80s." *lacygallery.co.uk*
- **Ramsay:** "Our go-to for eclectic prints and drawings." *ramsayonline.net*
- **88-Gallery:** "Amazing pieces by American, Italian, French, and Belgian designers, such as cocktail tables by Ado Chale." *www.88-gallery.com*
- **David Aaron Ancient Arts:** "Established in 1910 and a great source of beautiful Greek, Roman, and Egyptian antiquities." *davidaaronarts.com*
- **Contini Art UK:** "A modern and contemporary art gallery—and the only dealer in Great Britain of Igor Mitoraj sculpture." *continiartuk.com*
- **Jennifer Shorto:** "She has an incredible collection of inspiring wallpapers and fabrics." *jennifershorto.com*
- **Design Centre, Chelsea Harbour:** "The largest design showcase in Europe houses the majority of the fabric, lighting, and furniture collections from the U.K. all under one roof." *dcch.co.uk*


Ramsay.



LONE-STAR LOVE

"People talk about art here now as much as they talk about oil and gas," says Rob Brinkley, who wrote this issue's travel guide to Dallas and Fort Worth, two of the most dynamic cities in Texas (page 186). Brinkley, a Dallas resident, is editor of *FD*, the *Dallas Morning News*'s monthly lifestyle magazine, as well as *FD House*, its design-related quarterly spin-off, at left. (The Society for Features Journalism just granted *FD* its third consecutive award for Best Niche Product.) How does Brinkley spend weekends in his home city? "I have specific design shops that I check on every week, especially up and down Riverfront Boulevard," he says. "And I eat Mexican food every night, washed down with cold margaritas."




TALKING POINTS

Mary Duenwald's profile of designer Bernie de Le Cuona (page 128) is a left turn for the journalist, who usually writes about science and the environment. "Scientific subjects always suited me, because I found it easier to explain things than to try to get people to talk who didn't want to," she says. Duenwald had no trouble convincing de Le Cuona to discuss her luxe fabrics. "Reporting is about gathering details," she says. "In this case, the details were fascinating and beautiful."

LACY GALLERY: COURTESY OF JAKKI ABREY; BRINKLEY: COURTESY OF ROBERT CHAPA

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STYLE SHEET


Adelman's Shady Side rings.


Lindsey Adelman's gold ear cuff.


Darcy Miro's Missing You cuff.


Adelman's Astral Agnes chandelier.


Shard rings by Uhuru.


Uhuru men's bracelet.


Shard cuff by Uhuru.

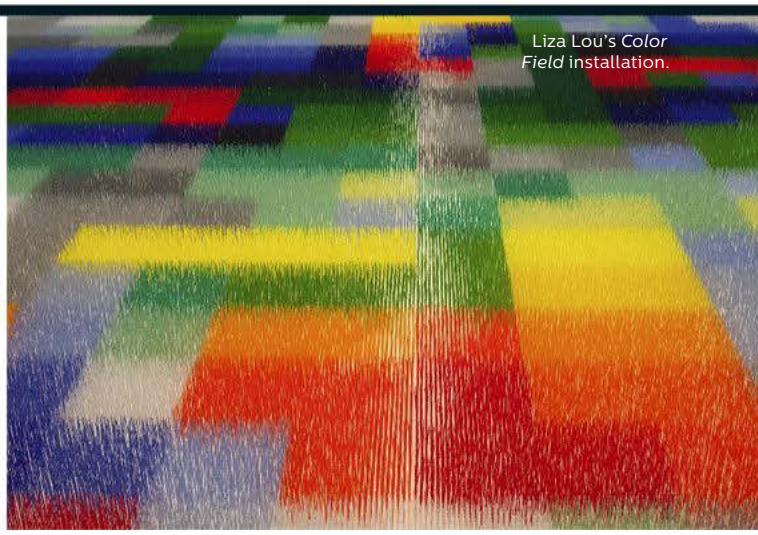
HEAVY METALS

Fashion designers routinely cross over into the world of interiors—after all, if a piece of fabric looks smashing on you, why wouldn't it look just as good on your sofa? Now a handful of New York–based furniture and lighting designers, enchanted with the intrinsic beauty of metal and the way it interacts with light, are applying their talents and daring visions on a smaller scale by making jewelry. MC Rueda of Uhuru Design and jewelry designer Borah Betts have brought the rustic-industrial aesthetic of Uhuru's reclaimed-materials furnishings to a line of necklaces, rings, and bracelets. The Shard cuff and rings are made of wood chips from the Uhuru workshop that are dipped in gold or platinum; the Runes collection incorporates ancient symbols that nod to the Nordic roots of Brooklyn's Red Hook neighborhood, home to the Uhuru studio (uhurudesign.com). Lindsey Adelman has won acclaim for her high-concept chandeliers that border on avant-garde art. Her latest collection of jewelry conjures the rough-hewn appeal of the Middle Ages, with a gold ear cuff adorned with a row of hanging pointed stems and gold Shady Side rings that mimic the layers of fungus that grow on tree stumps (lindseyadelman.com). Darcy Miro's forays into architecture include a collaboration with Tod Williams and Billie Tsien on the copper-and-bronze facade of the late, lamented former American Folk Art Museum building; she has also produced mirrors, hardware, and 3D wallpaper. Evocative of sea life, Miro's jewelry designs include the gold-and-gray-diamond Missing You cuff and shell-like earrings (darcymiro.com).

RAINBOW ROOMS

When the Gagosian Gallery begins touting the work of Helen Frankenthaler, you can bet that Color Field painting is back. And now contemporary installation artists are looking to her work, and that of her peers Morris Louis and Kenneth Noland, for inspiration. Liza Lou, known for her enormous beaded sculptural works, is paying homage to the genre with her largest installation to date, *Color Field,* at the Neuberger Museum of Art in Purchase, New York. The 1,800-square-foot patchwork rainbow of glass beads will carpet the museum starting November 8 (neuberger.org). Meanwhile, Gabriel Dawe, currently the subject of a solo show at New Jersey's Newark Museum, is also preparing an installation for the exhibition that will reopen the Smithsonian's Renwick Gallery in Washington, D.C., on November 13. Dawe individually hangs thousands of color-saturated cotton embroidery strands to create immersive, magical works that alter the viewer's perceptions of light and color (americanart.si.edu/renwick).


A 2012 Gabriel Dawe installation.


Liza Lou's *Color Field* installation.

ADELMAN: LAUREN COLEMAN (3); MIRO: RACHEL SCHWARZ; UHURU: COURTESY OF UHURU DESIGN (3); LOU: PABLO MASON, COURTESY OF THE ARTIST AND THE MUSEUM OF CONTEMPORARY ART SAN DIEGO; DAWE: COURTESY OF GABRIEL DAWE

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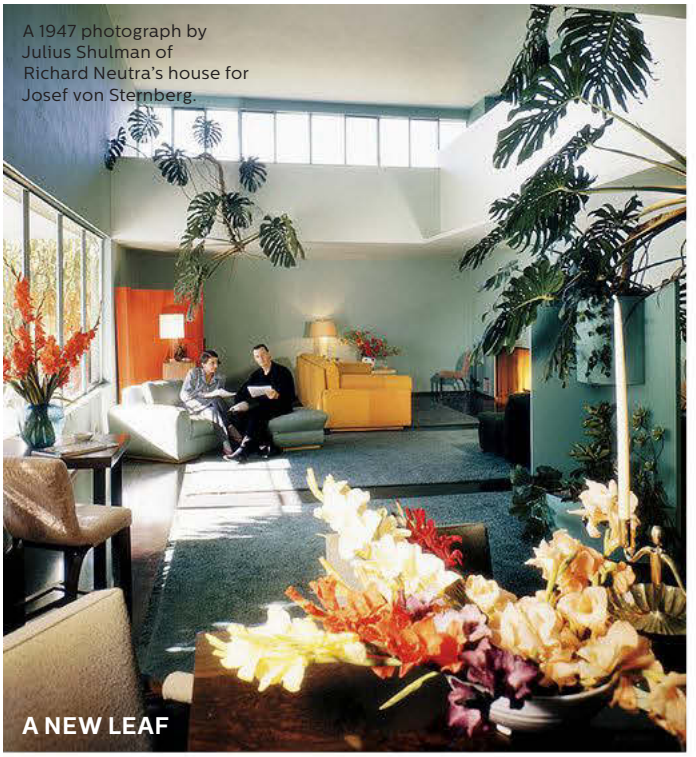


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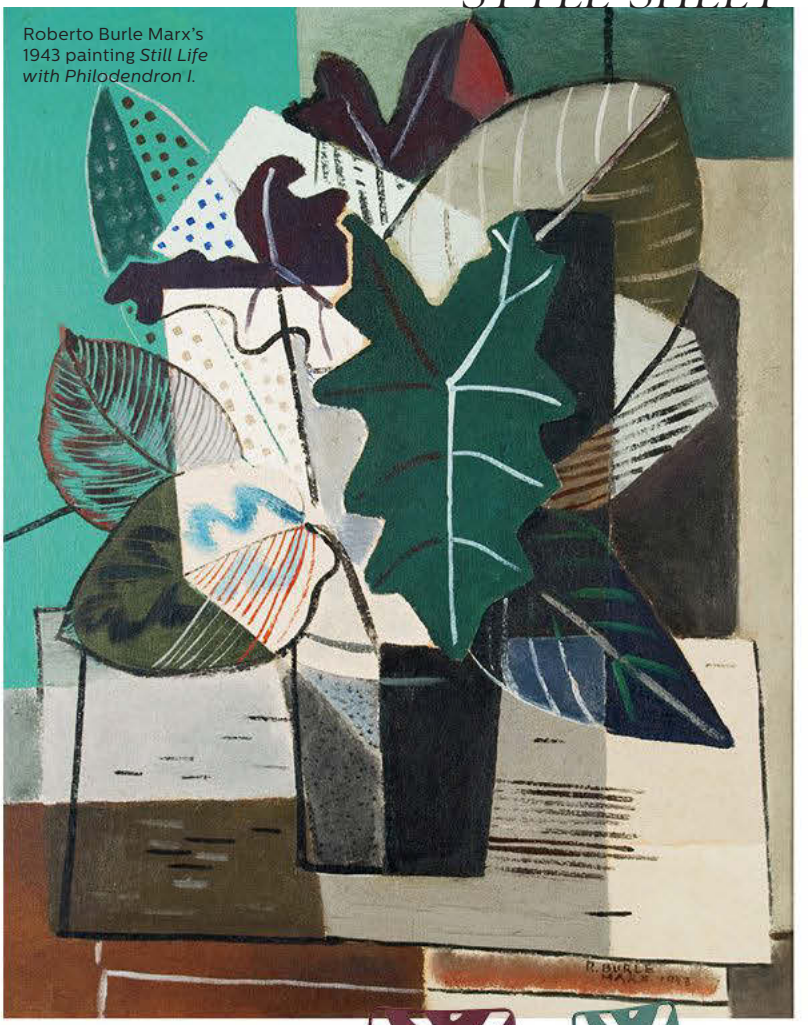
A 1947 photograph by Julius Shulman of Richard Neutra's house for Josef von Sternberg.

A NEW LEAF



A bag by Proenza Schouler.

It is not often that a plant—aside from the dandelion—conquers the world, but the philodendron has come close. This native of Central and South America has become virtually ubiquitous in North America, and not just in gardens. Its more than 900 species have intrigued botanists and scientists for centuries, and its distinctive huge cutout leaves have long been a favorite of artists and designers. In fact, the philodendron turned into an emblem of midcentury design, showing up in modernist living rooms and playing a prominent role in artworks, fabrics, fashion, and cinema. Now the plant is receiving a full-scale retrospective at Miami Beach's Wolfsonian–Florida International University museum. "Philodendron: From Pan-Latin Exotic to American Modern" surveys, via 150 objects, the fascination with the tropical plant and how it came to symbolize the foreign, the exotic, and the desirable. Among the highlights are works by Matisse and Roberto Burle Marx, rare botanical illustrations, and wallpapers by American designer Dorothy Draper. And the love affair with all things tropical shows no signs of waning, as witnessed by the latest fashions in Proenza Schouler's spring 2016 collection (October 16–February 28, 2016; wolfsonian.org).



Roberto Burle Marx's 1943 painting *Still Life with Philodendron I.*



An 1818 wallpaper panel by Joseph Dufour et Cie.



Deliciosa chairs by Fernando Jaeger, 2014.



A spring 2016 runway look from Robert Geller.



Reflective socks from ICNY.



Fashion icons: The cast of HBO's *Silicon Valley.*

VALLEY BOYS

NERDS ARE TAKING THEIR REVENGE ONCE AGAIN. BLAME IT ON VENTURE CAPITAL, THE SKY-HIGH VALUATION OF TECH COMPANIES, OR THE BRILLIANT SATIRE OF HBO'S *SILICON VALLEY,* BUT SUDDENLY THE SARTORIAL CLUELESSNESS OF THE WEST COAST DIGERATI IS GETTING THE HAUTE-COUTURE TREATMENT. ORTHOPEDIC-LOOKING SANDALS WERE EVERYWHERE DURING THE SPRING 2016 MEN'S RUNWAY PRESENTATIONS, AND BOTTEGA VENETA'S TOMAS MAIER AND NEW YORK DESIGNER ROBERT GELLER WENT SO FAR AS TO PAIR SANDALS WITH SOCKS. IN ADDITION, ICNY IS TAKING SOCKS BEYOND BRIGHT AND BOLD WITH REFLECTIVE STRIPES, POLKA DOTS, AND CHEVRONS—PERFECT FOR COMMUTING BY BICYCLE. WHAT'S NEXT, HIGH-STYLE POCKET PROTECTORS?

VON STERNBERG HOUSE: © J. PAUL GETTY TRUST; PAINTING: COURTESY OF PAULA AND JONES BERGAMIN COLLECTION; CHAIRS: COURTESY OF FERNANDO JAEGER ATELIER; WALLPAPER: COURTESY OF CAROLLE THIBAUT-POMERANTZ; *SILICON VALLEY*: © HBO/COURTESY EVERETT COLLECTION

HOLIDAY MAGIC FROM NEIMAN MARCUS

Our editors choose their favorites from the ELLE DECOR Gift Collection specially curated for Neiman Marcus



IN A FESTIVE MOOD
ABOVE: Ralph Lauren Home's Metropolis barware: Decanter, $195; Double Old-Fashioned and Highball glasses, $95 for two.

IT'S NOT THE HOLIDAYS WITHOUT SPARKLE!





GOLDEN MOMENTS
ABOVE: Inlaid maple-wood box by Barile Biagio, 4″ x 4″, $135. **LEFT:** Shagreen-and-brass frame by Aerin, 4″ x 6″, $275. **RIGHT:** Stellé Audio's gold-tone aluminum pillar speaker, 12″ h., $299. **BELOW:** John Derian's glass-and-decoupage Dancing Butterfly tray, 10″ x 16″, $185.





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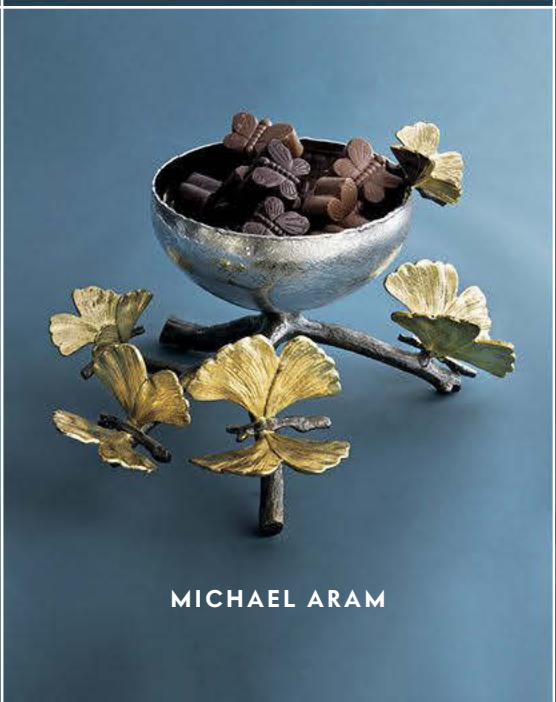
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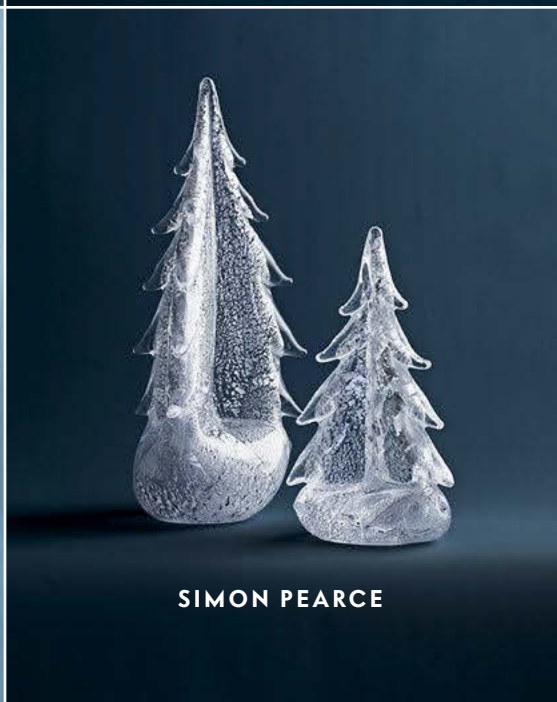
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WHAT'S HOT

DISPATCHES FROM THE WORLD OF DESIGN



A FRESH ANGLE

Brooklyn ceramist Cody Hoyt looks to sources as varied as Op Art paintings and the textiles of Anni Albers as inspiration for his unique geometric stoneware vessels. The collection includes, from left, the 14.5″ h. Stretched Truncated Tetrahedron for $2,200, the 5″ h. Truncated Tetrahedron for $395, the 13″ h. Twisted Jug and the 8″ h. Truncated Tetrahedron, $1,600 each; and the 5″ h. Octahedron for $395. *212-219-9244; patrickparrish.com*

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CHRISTOPHER CHURCHILL. TABLE: COOLHOUSE COLLECTION; 1STDIBS.COM

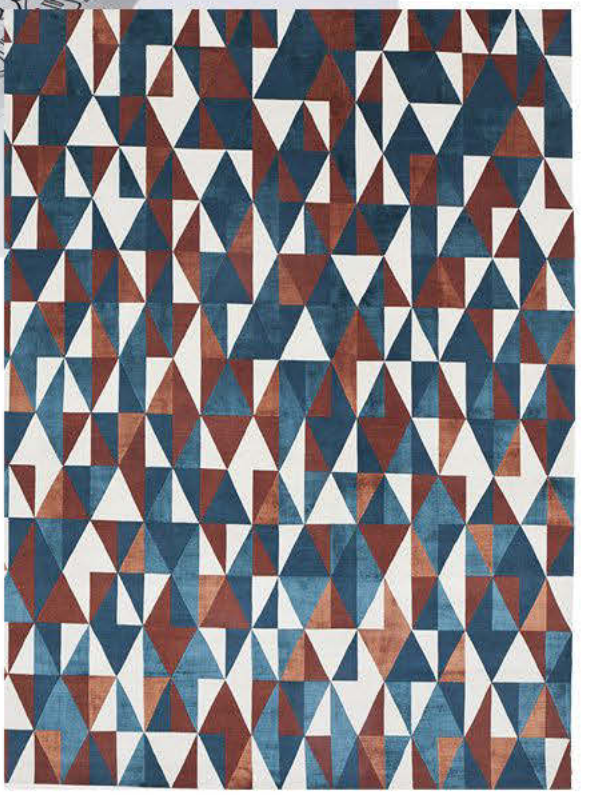
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4

1 / **CHARMED CIRCLE**
Pauline Curtiss's porcelain dinnerware features ornate pen-and-ink drawings done in lead-free pigments. A 13.5″ dia. serving bowl in her Embroidery pattern, far left, costs $220; her 6.5″ dia. dessert plates are shown in, clockwise from top left, Arabesque, Fretwork, and Tracery, and are $30 each.
617-292-0900; hudsonboston.com

2 / **THE RIGHT TOUCH**
The scalloped-edge wooden top of Gabby's petite Barkley side table is covered with a variegated beige-and-gray vellum that contrasts with the gleaming gilt finish of the legs. The piece measures 18″ dia. x 24″ h. and costs $479.
888-868-4267; gabbyhome.com

3 / **DIAMOND DISTRICT**
Milan-based CC-Tapis channels the spirit of midcentury Italian architecture and the graphics of the period with its Diamond Soie rug, which is hand-knotted in Nepal of wool and silk. The pattern can be customized in any color and size; a 6′ x 9′ version, shown in Rust and Petrol, costs $6,467.
212-421-1800; poliformusa.com

4 / **ROYAL TREATMENT**
A visit to Napoleon's Château de Malmaison, with its legendary collection of neoclassical antiques, led designer Mary McDonald to create the high-back Maison love seat as part of her furniture line for Chaddock. Shown in a slate-colored velvet, one of several fabric options, it can also be covered in c.o.m.; its wood frame is finished in plaster of paris. It measures 71″ w. x 36″ d. x 37″ h. and costs $5,397.
855-535-6992; chaddockhome.com

5 / **REFLECTED GLORY**
The hypnotic patterns created by children's Spirograph toys inspired Oly's Kaleidoscope wall mirror. Made of iron finished in antiqued gold, shown, or silver, it measures 25″ dia. x 4″ d. and costs $2,050; a larger version measures 48″ dia. x 5″ d. and is $3,750.
212-219-8969; olystudio.com



5

1, 5: PAMELA COOK/STUDIO D


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WHAT'S HOT



1



3



2



4



5

1 / **GROWTH POTENTIAL**
Leaves of Grass, which is known for its hand-embroidered fashions, conjures lush gardens with the intricate floral patterns of its embroidered silk pillows. From left, Maxine, Samara, and Hortensia are also offered in custom colors. Each cushion measures 18″ sq. and costs $325.
917-836-6506; leavesofgrassnewyork.com

2 / **THE HOT SEAT**
Echoing luxe French 1940s designs, Christian Liaigre's Shelter armchair marries sleek larch wood with a polished copper base. Shown in Blanc, one of a range of leather upholstery options, the 28″ w. x 28″ d. x 29″ h. piece can also be covered in c.o.m. It costs $11,532.
212-201-2338; christian-liaigre.us

3 / **SATELLITE STATION**
Workstead's Orbit lighting collection is an updated take on the traditional American candle lantern. Made of spun brass with a Carrara marble base, Table Lamp One features a rotating disk that reflects and enhances the light cast by a 60-watt globe bulb. The 4″ w. x 4″ d. x 25″ h. piece costs $1,350.
347-689-2766; workstead.com

4 / **STANDING ORDER**
A variety of shapes and numerous options for wood, stone, lacquer, and metal finishes give Meridiani's line of Plinto dining tables nearly infinite possibilities. The rectangular version, shown in gold Calacatta marble and handmade bronzed brass, measures 118″ w. x 47″ d. x 29″ h. and costs $27,066.
305-573-3636; meridiani.us

5 / **LINE DANCE**
Playful relief decorations add charm to Ichendorf's Deco water glasses. Made of borosilicate glass and available with blue, shown, clear, or white reliefs, the 3.5″ h. vessels cost $70 for a set of six.
212-257-5655; jungleeny.com

1, 5: PAMELA COOK/STUDIO D

KERRY JOYCE TEXTILES PERFORMANCE













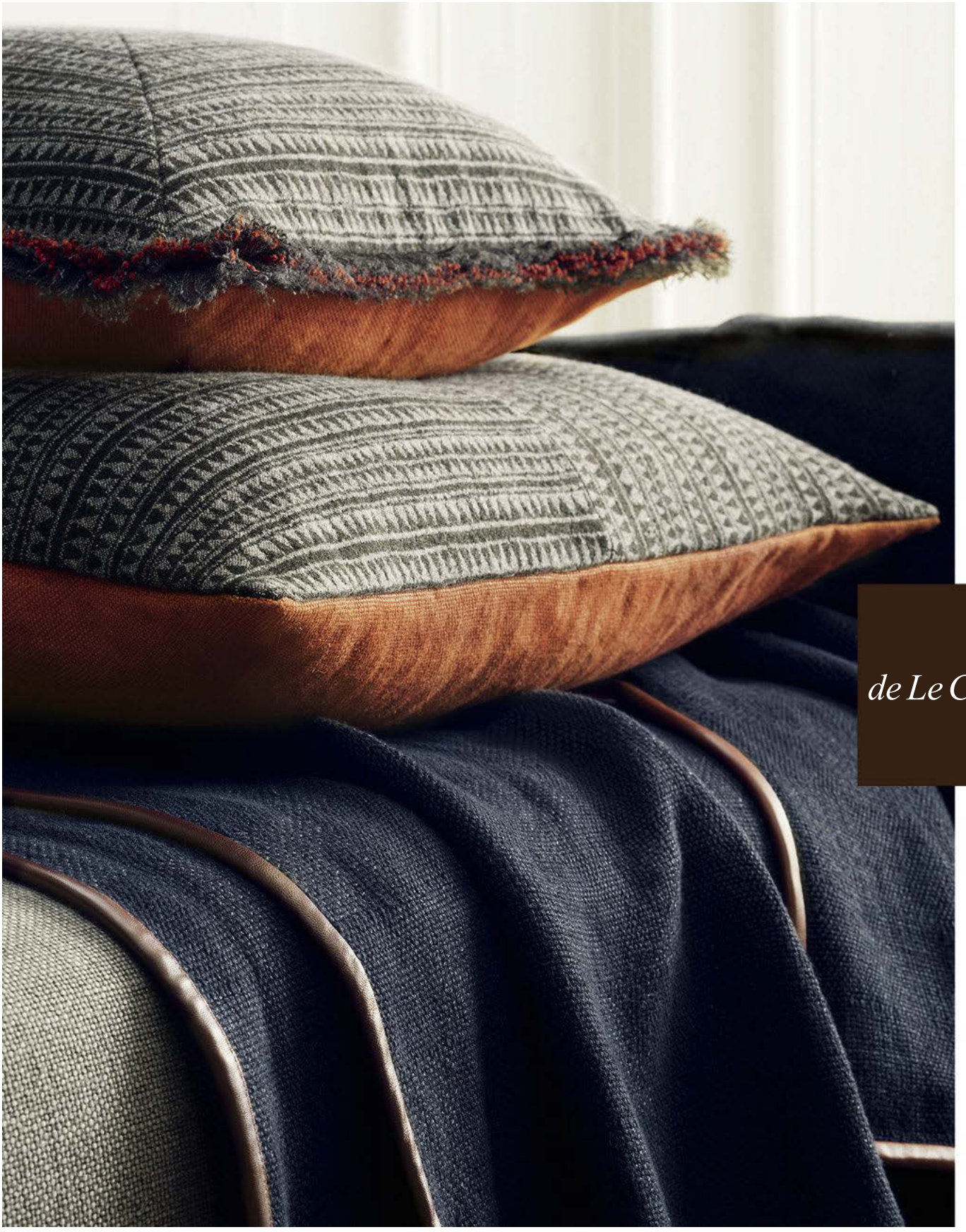
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HAPPENINGS



RICHARD SHAPIRO STUDIOLO
Richard Shapiro is preparing his new gallery/salon for a September 2015 opening. The prominent corner location in the La Cienega Design District will feature the Studiolo collection, a carefully edited selection of antiques, and whatever discoveries speak to Shapiro's tastes. For more information call 310.275.6700 or visit **studiolo.com**.



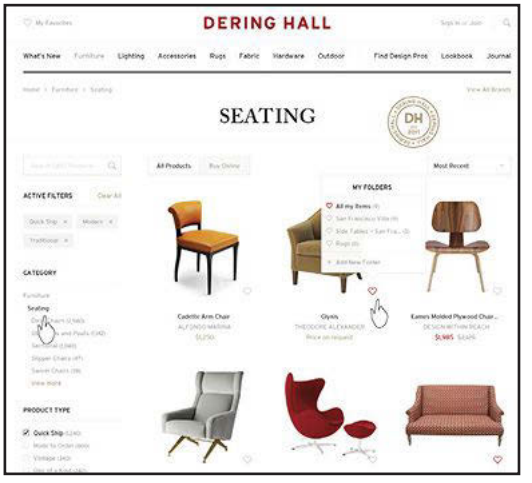
CHRIS BARRETT TEXTILES
Inspired by the heart and soul of British design, Chris' 2015 collection offers a fresh interpretation of classic flora and fauna. It embeds deep yet subtle blues with naturals, akin to grains of golden sand at sunset. For more information visit **chrisbarretttextiles.com**.



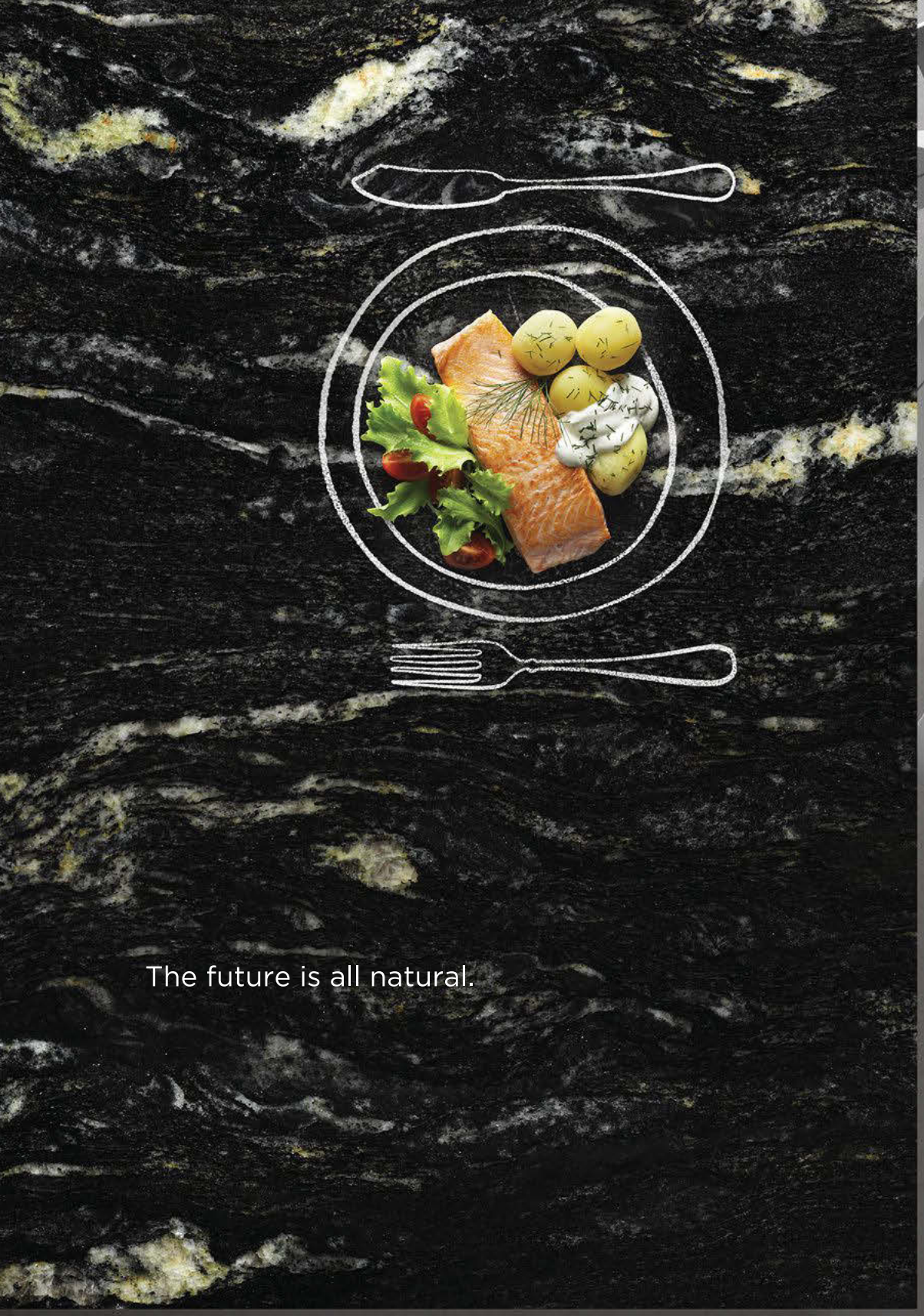
JOHN POMP'S RONDELLE ARMOIRE
John Pomp debuts the Rondelle Armoire, the newest addition to his Rondelle Collection. Inspired by 12th-century Italian cathedral glass, this luxurious, masterfully crafted piece features hand-blown glass rondelles, an oil-rubbed blackened steel frame, ebonized wood and brass details. It is finished with leather-lined drawers and hand-stitched leather pulls. Pricing upon request. For more information, please contact 215.426.7667 or visit **johnpomp.com**.



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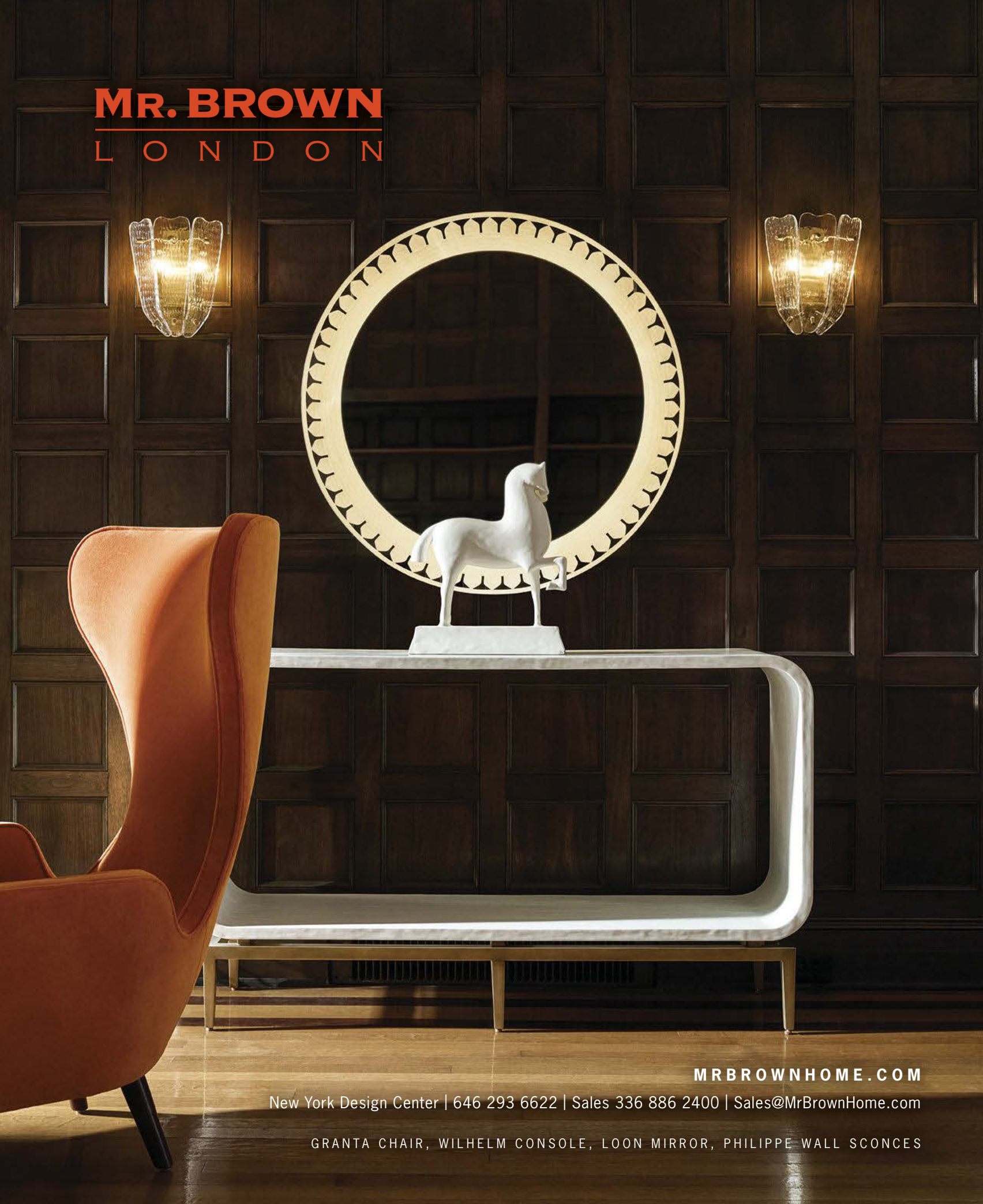
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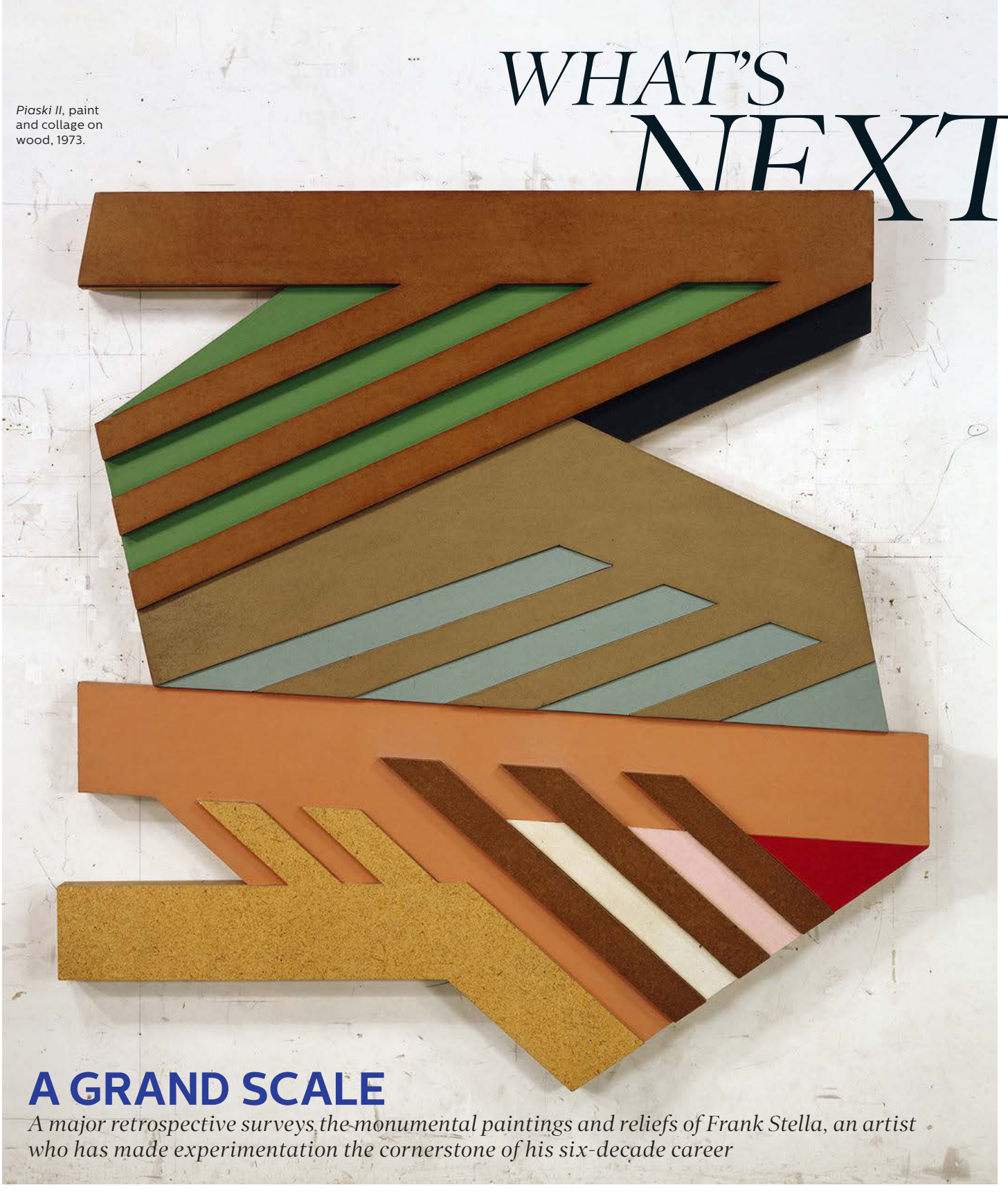
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WHAT'S NEXT



Piaski II, paint and collage on wood, 1973.

A GRAND SCALE

A major retrospective surveys the monumental paintings and reliefs of Frank Stella, an artist who has made experimentation the cornerstone of his six-decade career

He was controversial from the moment in the late 1950s when he showed his daring minimalist canvases made entirely with black enamel house paint, and in the six decades since, Frank Stella has repeatedly upended expectations. The artist, now 79, soon switched from monochromes to his "Protractor" paintings of vibrantly colored arcs, which were followed by eccentrically shaped canvases, collages, metallic reliefs inspired by *Moby Dick,* and large, brash wall sculptures scribbled with bright colors and even glitter. Consistently pushing the boundaries of painting, he has both delighted and offended critics while remaining a huge influence on fellow artists. The Whitney Museum of American Art in New York surveys his career with 120 works, including many of his most iconic, in an exhibition organized with the Modern Art Museum of Fort Worth, where the show will be seen next spring (October 30–February 7, 2016; whitney.org).

PRODUCED BY PETER TERZIAN

PRIVATE COLLECTION. © 2015 FRANK STELLA/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK. PHOTOGRAPH BY ART RESOURCE, NY

VEGETABLE MATTER

AFTER A CAREER AS A CLINICAL PSYCHOLOGIST, AMY GOLDMAN TURNED HER GARDEN IN NEW YORK'S HUDSON VALLEY INTO A DIFFERENT KIND OF LABORATORY, BECOMING AN EXPERT ON HERITAGE VEGETABLES AND WRITING BOOKS ON SQUASH, TOMATOES, AND MELONS THAT HAVE BECOME BIBLES FOR GARDENERS. HER LATEST, *HEIRLOOM HARVEST* (BLOOMSBURY), CELEBRATES NEARLY FORGOTTEN VARIETIES WITH HAUNTING IMAGES BY JERRY SPAGNOLI MADE USING ONE OF THE EARLIEST FORMS OF PHOTOGRAPHY, THE DAGUERREOTYPE.



Cuban oregano.



Tennessee cut short beans.



RIVER RUN

Set on 80 bucolic acres comprising woods, meadows, and wetlands and crisscrossed by walking trails, Grace Farms in New Canaan, Connecticut, was created with the help of the local Grace Community Church as a space for contemplation and interaction with nature. This fall marks the debut of the River, a sweeping 77,000-square-foot building by Tokyo architecture firm SANAA that is made of glass, steel, wood, and concrete and winds its way gently across the property. The structure, left, encompasses a 700-seat amphitheater; a library devoted to writings on nature, faith, and justice; a dining room and coffee bar; a gymnasium; and a media lab. The spaces are connected by covered walkways and will feature site-specific artworks by Olafur Eliasson, Beatriz Milhazes, and others (gracefarms.org).

CLOCKWISE FROM TOP LEFT: FROM *HEIRLOOM HARVEST*, BY AMY GOLDMAN, © 2015 BY AMY GOLDMAN, DAGUERREOTYPES BY JERRY SPAGNOLI (2); DEAN KAUFMAN/COURTESY OF GRACE FARMS



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WOOL GATHERING

SINCE 2009, ALICIA ADAMS AND HER FAMILY HAVE TENDED A HERD OF MORE THAN 200 ALPACAS ON A FARM IN UPSTATE NEW YORK—THE ANIMAL'S WOOL YIELDS A FABRIC THAT'S SOFTER THAN CASHMERE AND JUST AS WARM. ADAMS WEAVES THE FIBERS INTO A VARIETY OF CLOTHING AND HOME ACCESSORIES: THROWS IN TRADITIONAL AND PLAYFUL PATTERNS, UNISEX SCARVES AND HATS, AND A DAZZLING ARRAY OF WOMEN'S FASHIONS, FROM DRAMATIC CAPES AND PONCHOS TO CHIC CARDIGANS AND DRESSES, ALL OFFERED IN A WIDE PALETTE OF COLORS. THE COMPLETE LINE IS NOW AVAILABLE AT ADAMS'S FIRST SHOP (RIGHT), LOCATED IN THE HUDSON VALLEY TOWN OF MILLBROOK, AN AIRY SPACE SHE SHARES WITH JOHN ROBSHAW TEXTILES (ALICIA ADAMSALPACA.COM).





Natura morta (Still Life), 1952.



Natura morta (Still Life), 1956.

OBJECT LESSONS

The paintings of Giorgio Morandi are almost instantly recognizable—the Italian artist repeatedly rendered arrangements of vases, pots, pitchers, and other vessels in muted, earthy hues, exploring the possibilities of shape, color, and brushstroke. This fall, two new exhibitions bring his austere, quietly luminous canvases to New York City. At the Center for Italian Modern Art in SoHo, more than 40 paintings and drawings—including many rarely seen pieces from private collections—highlight Morandi's work from the 1930s, a period when he was developing his distinctive pictorial language. The museum also features works by contemporary artists, including Tacita Dean, who have been influenced by Morandi (through June 25, 2016; italianmodernart.org). Meanwhile, David Zwirner Gallery presents 35 of Morandi's later works, from the 1950s until his death in 1964, when the artist was moving closer to abstraction (November 6–December 19; davidzwirner.com).

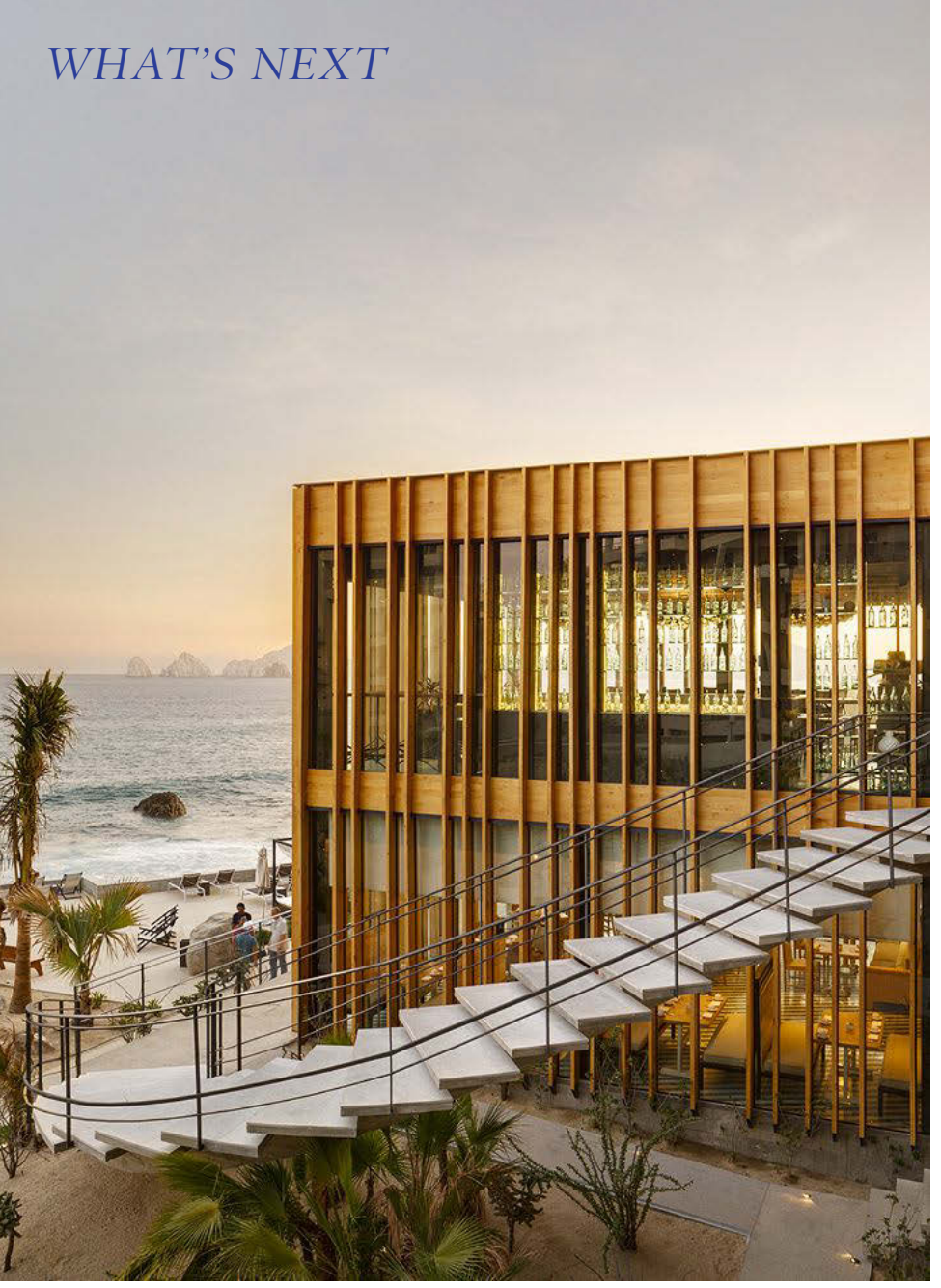
CLOCKWISE FROM TOP: TOM MOORE/COURTESY OF ALICIA ADAMS ALPACA; PRIVATE COLLECTION © 2015 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/SIAE, ROME (2)

The making of a new classic. Solid American black walnut takes the finest form in our sculptural Apex table. Playing more than a supporting role, bold angled beams crisscross with intricate joinery. Scaled to impress, its beautifully grained top appears to float, with a reverse bevel creating an elegant whisper of an edge.



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SHORE LEAVE

AT THE CAPE, A NEW BOUTIQUE RESORT IN LOS CABOS ON MEXICO'S BAJA CALIFORNIA PENINSULA, AN ULTRAMODERN FACADE, LEFT, MAKES FOR A STRIKING JUXTAPOSITION WITH THE EASYGOING VIBE OF NEARBY MONUMENTS BEACH, A SURFING MECCA. JAVIER SANCHEZ'S OPEN-AIR ARCHITECTURE OFFERS PANORAMIC VIEWS OF CITY, OCEAN, AND SKY, WHILE MARISABEL GÓMEZ VÁZQUEZ'S SLEEK MIDCENTURY FURNISHINGS CONVEY A SENSE OF LOW-KEY LUXURY—MANY OF THE 161 ROOMS HAVE TERRACES EQUIPPED WITH HANGING DAYBEDS. AMONG THE SYBARITIC AMENITIES ARE A ROOFTOP LOUNGE WITH A FIRE PIT AND VERTICAL GARDEN, A FRESHWATER POOL WITH A SWIM-UP BAR, A SALTWATER POOL TUCKED INTO A NATURAL ROCK FORMATION, AND AN INDOOR/OUTDOOR SPA. THE HOTEL'S THREE RESTAURANTS INCLUDE THE GLASS BOX, TOP, WHICH BOASTS 360-DEGREE VIEWS (THOMPSONHOTELS.COM).



SWEET VALLEY

After a decade working at some of New York City's finest restaurants—including Gramercy Tavern, Franny's, and the Modern, among others—husband-and-wife team Nick and Sarah Suarez moved up to the Hudson Valley to open Gaskins, a beguiling American eatery housed in an 1890 building, formerly a grocery store, just off Germantown's Main Street. Outfitted by Brooklyn-based design firm Studio Tack, the clean-lined dining room is a perfect backdrop for a menu of reimagined but simply prepared classics, such as fried chicken with honey-butter hot sauce, wood-roasted clams, and fettuccine with rabbit ragù. Ingredients are sourced from the bounty of local farms (gaskinsny.com).



GROWING PASSION

"A garden is like love," says entertaining expert Carolyne Roehm. "It's a place you venture into with hope, energy, excitement, enchantment, and the greatest of expectations." Roehm's passion for Weatherstone, the garden at her estate in Sharon, Connecticut, is the subject of her 12th book, *At Home in the Garden* (Potter Style). The stylesetter combines her intricate illustrations of the property's flora and fauna with her sumptuous photographs of the grounds—from its formal parterres to the orchard adjacent to her combined studio/library, above—as well as close-ups of the garden's riotously colored roses, peonies, and dahlias.

CLOCKWISE FROM BOTTOM LEFT: RAFAEL GAMO/COURTESY OF THE CAPE (2); MIKAEL KENNEDY/COURTESY OF GASKINS; © 2015 BY CAROLYNE ROEHM


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Site SPOTLIGHT



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CHRISTOPHER GUY: REINVENT THE COFFEE TABLE
At CG, our favorite way to create an inviting lounge is with a fabulous ottoman between seating areas. It offers not just a standard footrest, but more natural seating for guests. Ottomans are also a great way to add a layer of softness to any beautiful room! See more at **christopherguy.com**.



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Cobra Écaillé floor lamp.



Cube 3 floor lamp.



FROM LEFT: Malo du Bouëtiez, Jennifer Midoz, and Cyril Kaleka of Mydriaz.

LIGHT TOUCH

The innovative brass lighting produced by this Paris-based design team evokes the moody and decadent spirit of the 1970s



Roches floor lamp.



Mercure sconce.



Dorsale pendant.



Éclair table lamp.



A sculpture for a Paris hotel.

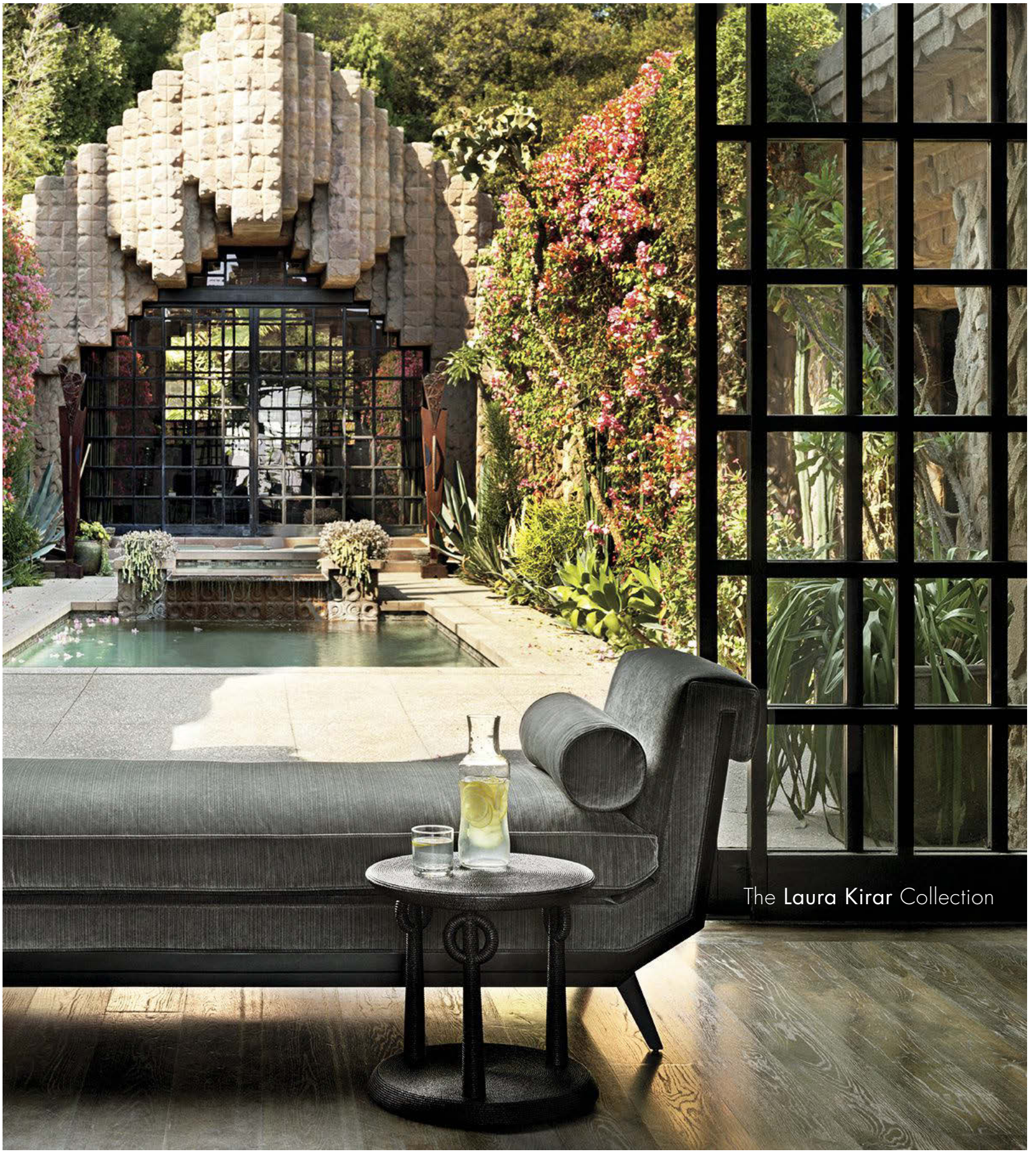
The creations of the Parisian design trio Mydriaz are largely inspired by the natural world. They include the snakelike Cobra Écaillé floor lamp; the Roches floor lamp, with shapes that mimic the contours of rocks; and the Fourmillière table lamp, whose base is populated by some 150 ant figurines. Based on the same principles as the zoetrope, the early motion-picture device, it produces a flickering light, giving the impression that the insects are moving. "That was the whole point—that objects could be brought to life through light," says Malo du Bouëtiez, who cofounded Mydriaz with Cyril Kaleka and Jennifer Midoz in 2011. The firm's name, he explains, is derived from *mydriasis,* the technical term for the dilation of the pupil provoked by the dark and also by sexual arousal (he chose the name because he liked its link to both pleasure and light).

Today, Bouëtiez works alongside Kaleka, with whom he attended art school, and Midoz, whom he first met in the presence of a 46-foot-long prehistoric crocodile when they were both employed mounting skeletons at Paris's natural-history museum. Together, the threesome share a passion for brass, and they craft their mostly limited-edition designs almost exclusively from it. They love the richness of the metal's color palette and the different patinas and finishes they can create, from gradations to marbling. And while the great majority of their output is lighting, their collection also includes a cocktail table comprising a glass top and an asterisk-shaped brass base, an angular chest of drawers made up of four stacked slabs in a zigzag formation, an exquisite series of screens, and other furnishings.

Among their fans are Brad Pitt and Angelina Jolie, who acquired several Mydriaz lamps for Château Miraval, their property in the south of France, and interior designer Jean-Louis Deniot, who has commissioned a series of sculptures for the rooms of a new Parisian hotel. "The quality of their products and their architectural dimension really set them apart," says Deniot.

The trio firmly rejoice in being part of an age-old tradition. Recently, a "new" machine was delivered to their workshop near the French national library: a 65-year-old lathe. "What's wonderful is that some of the tools we use today were invented centuries ago," states Kaleka, "and there's no way of improving them. They're already simply perfect." **IAN PHILLIPS**

PORTRAIT: CHANTAPITCH WIWATCHAIKAMOL/COURTESY OF MYDRIAZ; MERCURE: JEREMY JOSSELIN/COURTESY OF MYDRIAZ. FOR DETAILS, SEE RESOURCES



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Castello di Reschio in Umbria.



Benedikt Bolza.



Poggibonsi floor lamp.

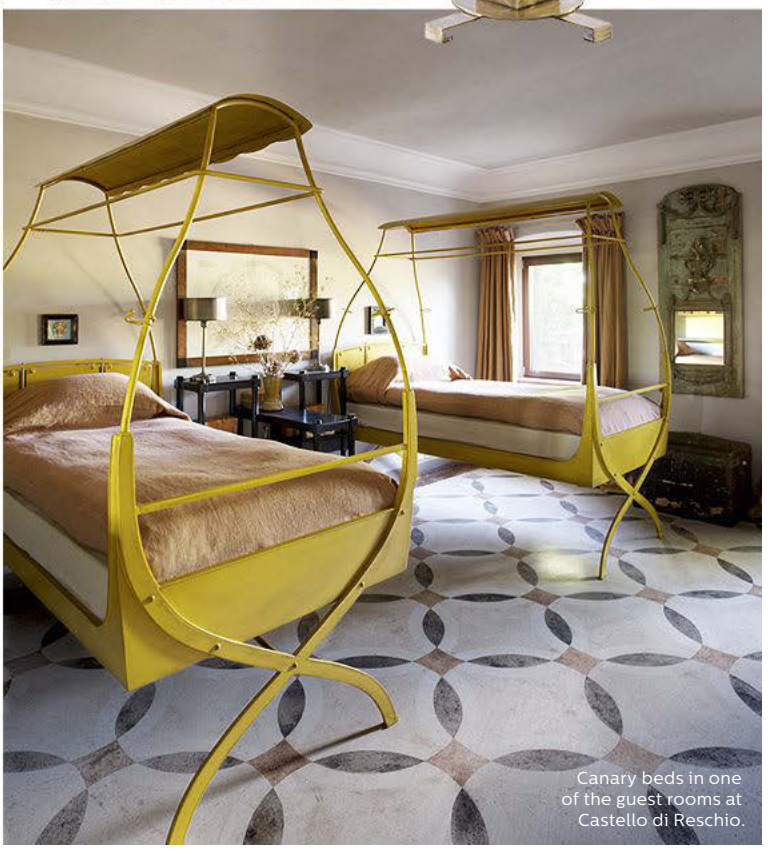
RENAISSANCE MAN

His family's 11th-century estate in Umbria inspires Benedikt Bolza to craft a line of furnishings that exemplify Italian flair

"Everybody dreams of having a house in Italy," Benedikt Bolza says of Castello di Reschio, his 3,000-acre family estate deep in the golden hills of Umbria. It was this tranquil corner of Europe that inspired his B.B. for Reschio collection, a line of furniture and lighting in a nostalgic style that he terms "undressed classicism." Grisaille-stained oak beds, patinated-bronze tables, and skeletal ebonized-steel garden furniture evoke the traditions of Italian design yet are shot through with crisply modern understatement.

These custom-designed pieces feel somehow timeless, even as they tap into the rich seam of local history—the dominant influences of his bronzed Etruscan window seat and his brusquely modernist floor lamps are separated by millennia, yet they are united in a shared love of powerful geometric forms. There is a sense of humor, too—the Canary bed is a whimsical take on a canopied cot that recalls the gondola of a Ferris wheel, while the Corsini recliner, resembling a plushly upholstered wheelbarrow, melds Umbrian rusticity with the decadence of the Baroque aristocrats that lend it its name.

Bolza's own background is aristocratic, albeit characterized by a seemingly ceaseless dedication to hard work. The Reschio estate, which was bought in 1994 by his father, Count Antonio Bolza, centers around an 11th-century castle orbited by some 50 farmhouses, as well as a design studio and workshop based in a converted 1940s tobacco factory. The farmhouses were initially derelict, picturesquely sited but little more than ruins. Over the past decade, many have been gradually restored (and adapted to run on eco-friendly alternative energy) by Benedikt himself—he trained as an architect at London's University of Westminster, later going on to work for Piers



Canary beds in one of the guest rooms at Castello di Reschio.



Etruscan window seat.

PHILIP VILE. FOR DETAILS, SEE RESOURCES


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Gough's firm, CZWG. "I love design," Benedikt says. "But it's just a small part of what I do." This is undoubtedly the case. Alongside the furniture line and the program of sympathetic restorations, he also manages the estate, oversees its vineyards and hunting reserves, and caters to the every need and demand of Reschio's community of what he describes as "like-minded people"—i.e., the well-heeled and aesthetically inclined—who share his love of the Umbrian countryside and enthusiasm for timeless design.

Furthermore, Benedikt serves as decorator to those who rent or purchase his farmhouses, employing a holistic approach on the estate that also extends to its interiors. Each is, of course, custom-renovated, but there is a sense of a shared mood; one that reflects the tranquillity of rural Italy but is tempered with a modern lightness. The B.B. for Reschio collection grew organically out of these ongoing commissions, with many of the pieces derived from bespoke furnishings originally created for the properties on the estate. Given Benedikt's dedication to eco-consciousness, it is significant that everything is entirely handmade by local artisans, using materials from Umbria—ironwork, carpentry, and upholstery are performed on site at the Reschio workshops. "You can make anything in this country," Bolza says of the wealth of highly specialized workers on his doorstep. "We're keeping these crafts alive." **STEPHEN PATIENCE**



Campaign bed.



Dumb valet stand.



Claw table lamp.



Corsini recliner.



Etruscan sofa table.



Modernist lamp table.



Cylinder floor lamp.

PHILIP VILE

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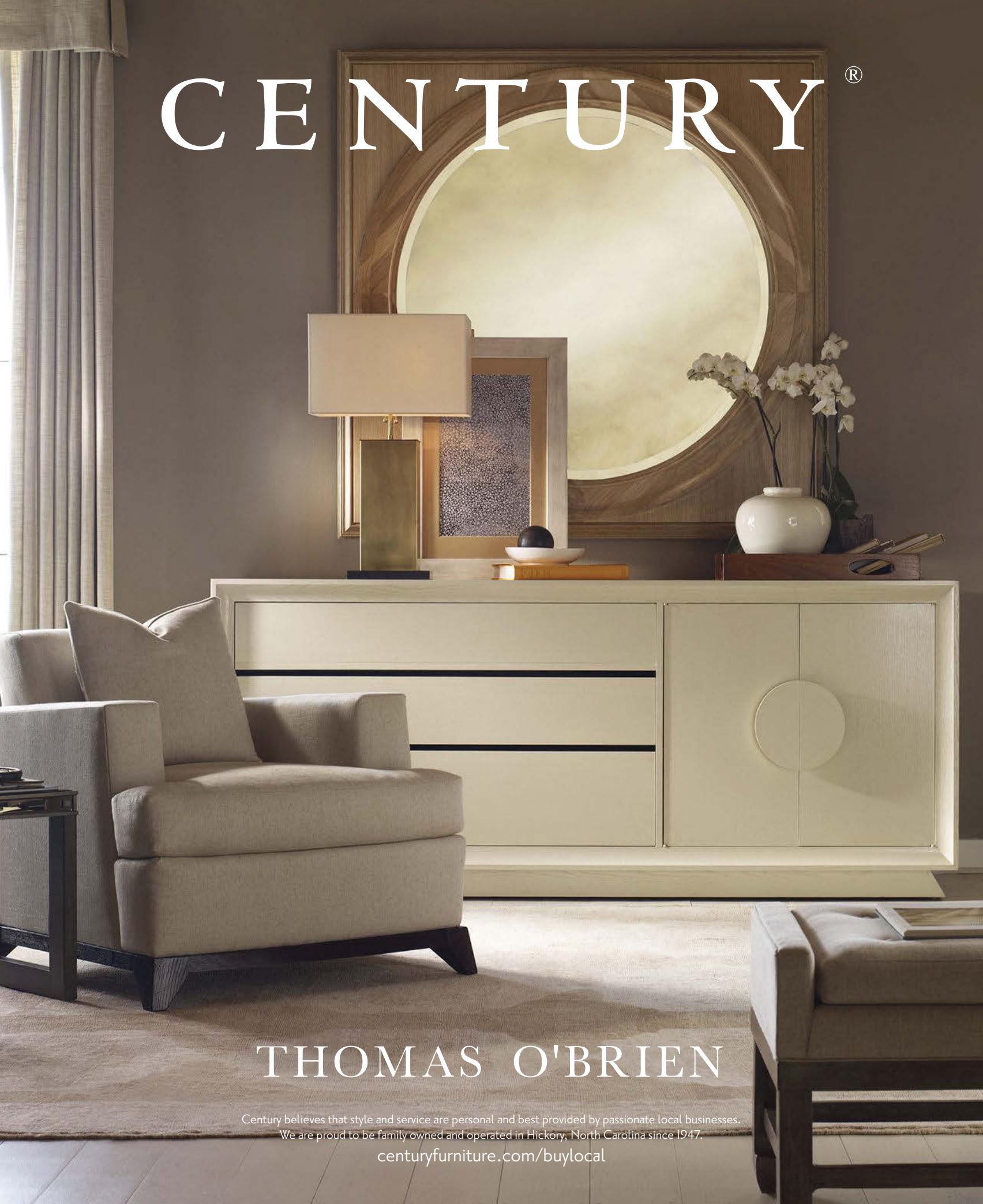


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Goldoni Murano chandelier; murano-glass-chandeliers.com.

Chroma rug by Nuloom; layla grayce.com.

Manhattan velvet sofa by Shine by S.H.O; shinebysho.com.

Brocade boots by Stella McCartney; neimanmarcus.com.

Cher Dior Majestueuse Multicolore earrings with diamonds and precious stones by Dior; dior.com.

Barbarigo brocade* by Rubelli; donghia.com.

The Green Salon designed by Andrew Allfree in Normandy, France.

Samurai Bloom* by Beacon Hill; beaconhilldesign.com.

Jacquard collage dress from fall 2015 by Erdem; erdem.com.

BRIGHT BAROQUE

When elaborate patterns meet rich jewel tones, the result is a theatrical and heady mix that is captivating the design world.

BY MELISSA COLGAN

Sapphire, tanzanite, emerald, opal, and diamond necklace by Irene Neuwirth; ireneneuwirth.com.

Taj brocatelle linen and silk blend* by Hill Brown; clarencehouse.com.

Brocatello damask wallpaper* by Zoffany; style library.com.

Brocade velvet pillow by Kevin O'Brien Studio; abchome.com.

Baroque painted resin mirror by Shades of Light; shadesoflight.com.

Les Endiablés crystal glassware by Saint-Louis; saint-louis.com.

*Available to the trade only. For details, see Resources.

BAG, FABRICS, WALLPAPER, PILLOW, GLASSWARE: PAMELA COOK/STUDIO D; INTERIOR: SIMON UPTON/INTERIOR ARCHIVE

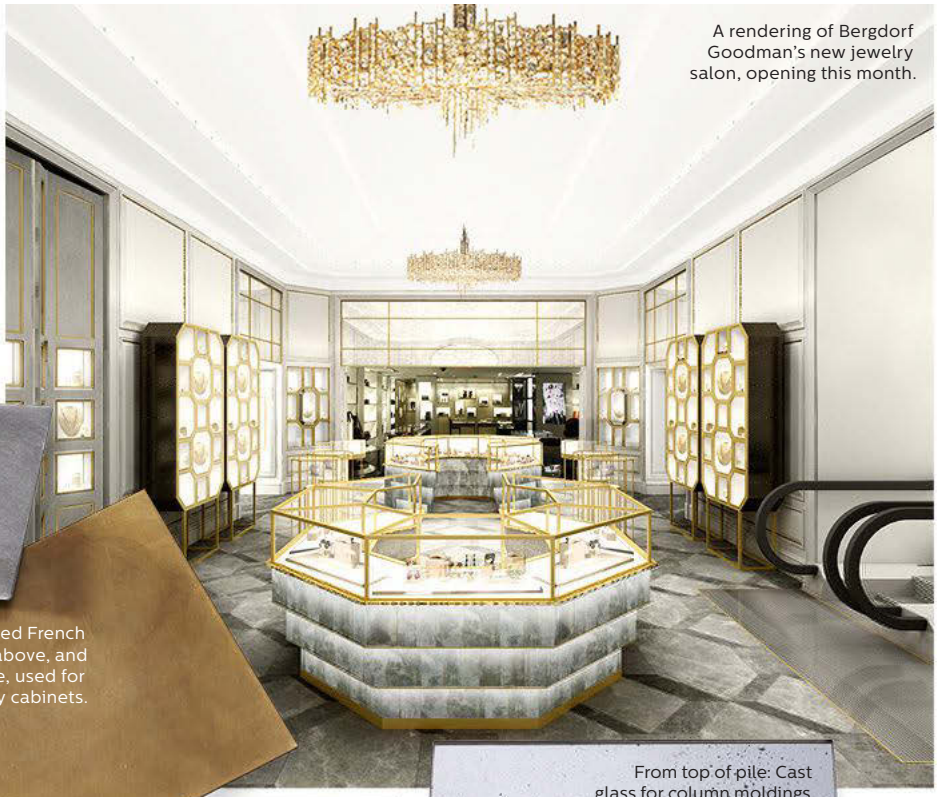

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JEWEL IN THE CROWN

Manhattan's legendary retailer Bergdorf Goodman crafts a gem of a jewelry salon, with fittings and finishes worthy of the most precious stones



A rendering of Bergdorf Goodman's new jewelry salon, opening this month.

Antiqued French steel, above, and bronze, used for display cabinets.



Cast glass for display windows.



From top of pile: Cast glass for column moldings, bronzed wood for display cabinets, and antiqued mirror for display cases.



From left: Antiqued mirror for display cases, fieldstone for floors, selenite for display cases, and marble for floors.



A Gretchen Bellinger cotton blend for seating upholstery.

With its 1928 Beaux Arts architecture and prime location in Midtown Manhattan, the ornate mansion that houses Bergdorf Goodman epitomizes luxury shopping. But while the department store's entrances along Fifth Avenue and 58th Street have always projected a sense of grandeur, the one on 57th Street has not always shared the love. That will change this month when Bergdorf's unveils a spectacular new jewelry salon in a pair of rooms adjacent to 57th Street. "We've always wanted to build a jewelry box for our highly curated collection," says Linda Fargo, a senior vice president at Bergdorf's. "It's a Dorothy in Oz moment—we didn't have to look further than our own back door."

Working with architect Michael Neumann, Fargo created a new entry on 57th Street, complete with a glass mullion archway and gem-shaped windows. Inside, the store's signature cream palette has been replaced by pearl-gray plasterwork, patterned gray marble floors, and custom displays and furnishings inspired by French Moderne designers from the 1930s and '40s, such as Jacques Quinet, André Arbus, and Serge Roche. The new LED-lit cases ("for maximum sparkle," Fargo notes) will be filled with jewelry by Verdura, David Webb, and Yeprem, and watches from Piaget, Bulgari, and Chanel, among others.

Meanwhile, the store's legendary holiday windows will also be gem-themed this year, with a pair of life-size Swarovski-studded lions and an amethyst-encrusted cave. The new jewelry salon will set the tone for a more sweeping renovation of the main floor of Bergdorf's as well. "We want it to be evolutionary, not revolutionary," Fargo says. "We have great respect for our legacy, but things have to feel modern and up-to-date at the same time." **INGRID ABRAMOVITCH**

RENDERING: MICHAEL NEUMANN ARCHITECTURE; OTHERS: PAMELA COOK/STUDIO D


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Photo MATTdEWKLEIN
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WHAT'S NEW TO THE TRADE—FABRICS, FURNISHINGS, AND FABULOUS FINDS

1 Designer **Kelly Wearstler** puts her signature twist on luxurious leathers with her latest collection for **Lee Jofa**. Shown, from left, are Icon in Ivory and Caramel, Starlett in Ivory and Ebony, and Dame in Olive and Ebony. 888-533-5632; lee jofa.com. 2 An exposed cord accentuates the silhouette of the rosewood frame on **Jonathan Browning**'s Montfaucon torchiere. Featuring a shade of unglazed white porcelain, the lamp measures 36″ w. x 12″ d. x 59″ h. 415-401-9999; jonathanbrowninginc.com. 3 **Tai Ping**'s Antho10gy collection updates and reimagines the company's iconic rug designs of the past decade. The 8′ x 10′ silk-and-wool Archetype, shown in Rustic Fade, can be custom-colored and -sized. 212-979-2233; taipingcarpets.com. 4 Graceful lines highlighted with gilt and teal lacquer characterize the Halle daybed by **Jasper**. The 85″ w. x 31″ d. x 29″ h. piece is shown upholstered in Templeton's Aurora, a linen-and-silk blend. 310-315-3028; michaelsmithinc.com. 5 The sculptural Puzzle cocktail table by **Blackman Cruz Workshop** is made of brushed brass and glass. It measures 48.5″ w. x 28.5″ d. x 18.5″ h. and can be ordered in custom sizes. 323-466-8600; blackmancruz.com. 6 Large-scale blossoms make a bold statement on **Phillip Jeffries**'s Bloom wallcovering, part of the firm's new digital-printing program. It is offered in seven colorways on a range of grounds, including Manila hemp, silk, and paper weave; Fuchsia on Silver Metallic paper weave is shown. 973-575-5414; phillipjeffries.com.

1, 6: PAMELA COOK/STUDIO D

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FABRICS
1. 32572 by Kravet. 2. Brentwood Stripe linen-silk blend by Brunschwig & Fils.

JEWELS
3. Topaz, amethyst, and iolite earrings by Marco Bicego. 4. Diamond and star sapphire brooch by Van Cleef & Arpels. 5. Tanzanite and diamond earrings by Temple St. Clair. 6. Ametrine and diamond ring by Suzanne Felsen. For details, see Resources.



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PHOTOGRAPHY BY DAVID LEWIS TAYLOR



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FABRICS
1. ZigZag by Brunschwig & Fils. 2. 3643 silk by Kravet. 3. Pistache by Stroheim. 4. Shimmery Light by Jim Thompson. 5. Love cotton-silk blend by Dedar.

JEWELS
6. Tsavorite, sapphire, opal, and diamond ring by Wendy Yue. 7. Turquoise, chrysoprase, emerald, and diamond necklace by Piaget. 8. Topaz and peridot earrings by Goshwara. 9. Turquoise, sapphire, and black gold earrings by Sutra. 10. From left, Paraiba tourmaline, garnet, and purple sapphire pinky rings by David Yurman. For details, see Resources.



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FABRICS
1. Angelina by Pierre Frey.
2. Ruskin by Rubelli.

JEWELS
3. Ruby, spinel, diamond, and gold bracelet by Cathy Waterman. 4. Spinel, diamond, and pink gold ring by John Hardy. 5. Pink tourmaline, diamond, and platinum ring by Paolo Costagli. 6. Opal and diamond earrings by Nina Runsdorf. 7. Spinel, diamond, and platinum necklace by Cartier. 8. Pearl, rubellite, sapphire, and diamond ring by Chanel. For details, see Resources.



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FABRICS
1. Copa Mosaic by Beacon Hill. 2. Spirographie silk twill by Hermès. 3. Cadence hair-on-hide leather by Holland & Sherry.

JEWELS
4. Emerald earrings by Sylva & Cie. 5. Diamond, sapphire, and platinum bracelet by Kwiat. 6. Diamond, sapphire, and platinum tiara by Breguet. 7. Diamond, sapphire, and platinum necklace by McTeigue & McClelland. 8. Sapphire and white gold watch by de Grisogono. 9. Sapphire and diamond earrings by Harry Winston. 10. Aquamarine and blue diamond ring by Solange Azagury-Partridge.
For details, see Resources.



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INSPIRATION

FABRICS
1. & 2. Cressent silk blends by Tassinari & Chatel. 3. Fontainebleau silk-cotton blend by Brunschwig & Fils. 4. Splendido by Dedar.

JEWELS
5. Tourmaline, turquoise, diamond, and garnet earrings by Chopard. 6. Rubellite, tourmaline, amethyst, and garnet rings by Elizabeth Locke. 7. Turquoise, quartz, peridot, tourmaline, and diamond necklace by Bulgari.
For details, see Resources.












BERNHARDT

FABRICS
1. Provocation silk blend by Beacon Hill. 2. Coup de Foudre cotton blend by Dedar. 3. Ruskin by Rubelli.

JEWELS
4. Tourmaline and diamond bracelet by Tiffany & Co. 5. Gold, emerald, and diamond necklace by Georg Jensen. 6. Emerald and diamond earrings by Graff. 7. Diamond, peridot, and platinum earrings by Stephen Russell. 8. Emerald, sapphire, and diamond ring by David Webb. 9. Emerald and diamond ring by Coomi. 10. Frame from House of Heydenryk. For details, see Resources.





10

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Bernie de Le Cuona at her London studio.



De Le Cuona's Sun Bleached Paisley in the Victoria and Albert Museum collection.



Opera linen in, from left, Garnet, Sapphire, and Amethyst.



Rollers for embossing velvet.

LABOR OF LOVE

By using traditional techniques in an unconventional way, Bernie de Le Cuona brings linen fabrics to a new level of luxury



From top of pile, Fuji linen in Sandstone, and Expedition linen-wool in Inca and Mont Blanc.



Linen on a loom.

To make linen the soft green of a ghost fern with the texture of fleece takes time, work, and travel. Flax must be woven in one mill, dyed in another, and, in a third, gently washed and hung in a humid room for at least a week. This is just one of the ways Bernie de Le Cuona treats her favorite fabric.

She also embroiders linen, glosses it, spray-paints it to look like watercolor, embosses it using 18th-century rollers meant for velvet, and spins it with silk. In more than 20 years of working with fabric, de Le Cuona has learned and invented techniques to make linen sheer, gravelly, lacy—every weight and texture it can be. "It's a mad thing to do, as linen is hard to handle," she says.

De Le Cuona, who grew up in Pretoria, South Africa, and now lives in Windsor, England, began experimenting with linen after a 1992 journey to observe silk weavers in Bihar, India. Impressed with their skill, she soon returned to them with a load of Irish, Belgian, and Italian linen yarn and persuaded them to weave it the same way they did silk. It came out as stiff as a board, but when the weavers laid the fabric on a barkless tree and beat it (as they did with their own silk to make it shine), the linen became soft.



Jazz embossed velvets in, from top, Tobacco, Ruby, Coffee, and Mercury.



Oberon linen velvets in, from top, Lunar, Luminous, and Moonlight.

To carry out her innovations, de Le Cuona has recruited hand-weavers and dyers throughout Europe. "The Italians, especially, will try anything," she says, smiling. Thanks to her success, artisans now seek her out—but in a post-recession world, where small looms are prone to going out of business or being swallowed by larger companies, the process of finding new mills is constant. Quality control is vital: Stonewash a piece of linen for five minutes too long, and the color will turn out wrong.

Color is the most basic way in which de Le Cuona updates traditional fabrics. Consider her antique-style paisley, woven in wool and cotton. The pattern is ancient, but de Le Cuona has shifted the palette from customary bright reds and yellows to her signature muted tones, such as baby blue, apple green, and charcoal. (One of her paisleys is in the Victoria and Albert Museum's collection.)

Her latest experiment is a fabric woven with linen and cotton, plus ribbons and tape of many colors. Says de Le Cuona, "I'm learning a whole new craft." **MARY DUENWALD**

FABRICS: PAMELA COOK/STUDIO D



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Still Life with Box of Socks Removed, 2008.

SYDNEY LICHT

In her intimate and richly colored canvases, this New York painter imbues everyday objects with unexpected grandeur. BY HILARIE M. SHEETS

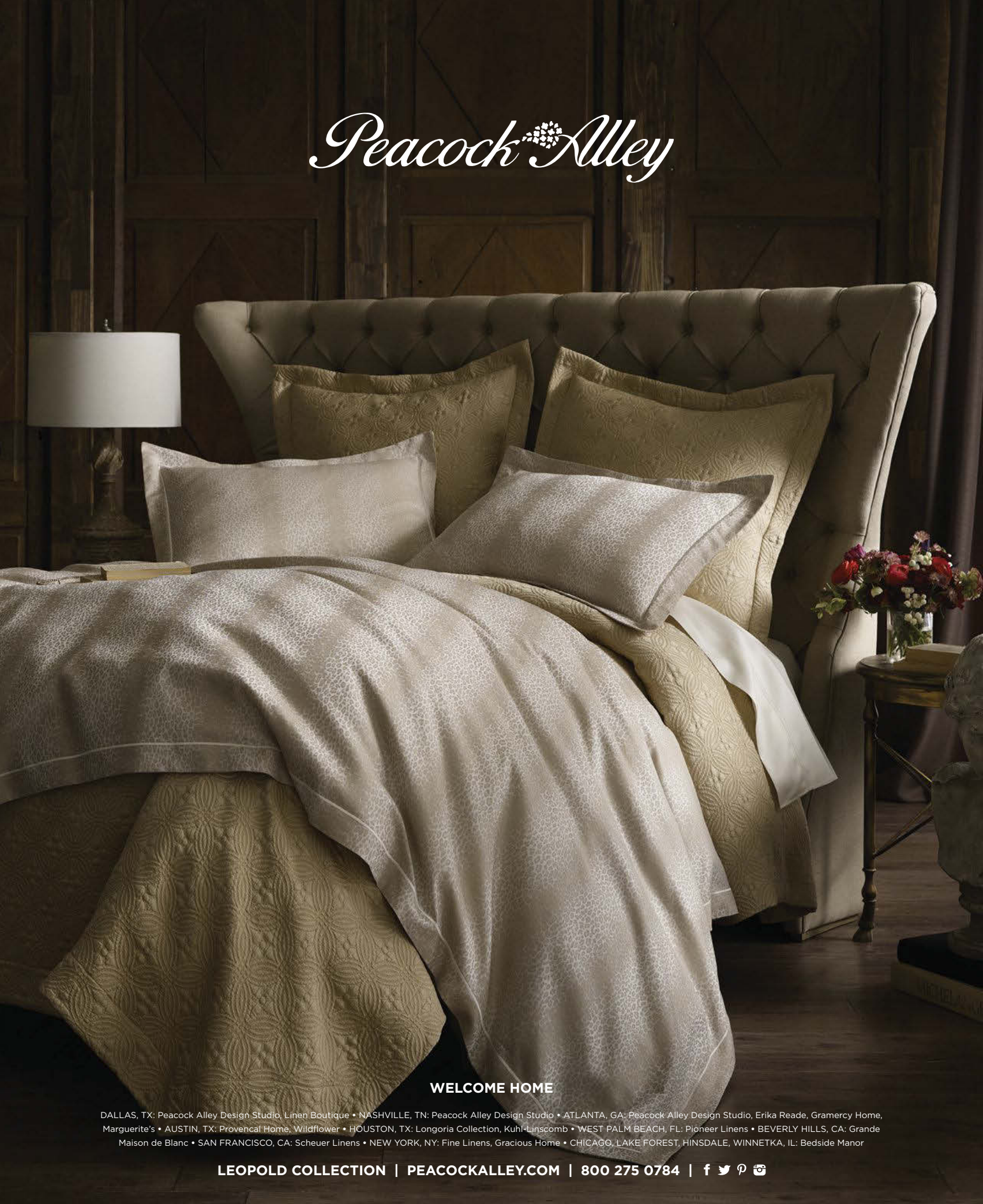
In the early 1990s, Sydney Licht gave herself an assignment. After years of painting large, organic abstractions in which she felt she was using color arbitrarily, she decided to set up a still life, juxtaposing a shell and a pot, and limit her palette to five colors—the three primaries and black and white. "In order to understand color better, I took the color away," says Licht, who found the structure of the "still life project," as she calls it, to be liberating. Ever since, she has painted intimately scaled ensembles of contemporary artifacts that hover between recognizable domestic objects and abstract shapes. "Still life is really an excuse for me to think about the issues of painting: color, composition, form, light, negative space."

In *Balancing Act* (2014), two Chinese takeout boxes are distilled to angular brown shapes poised in a pas de deux on a horizontal ledge against a mottled blue background. "This one took five years to find resolution," says Licht of the 12-inch-square work. Other canvases, which may happen more quickly, depict piles of folded linens, such as *Still Life with Bundles* (2011), or stacks of boxes, like *Untitled* (2010). All are painted from a low vantage point and surrounded by indeterminate, atmospheric space that heightens the focus on the blocks of pattern and color. "When I started the still life project, I was working in a tiny space and sitting on the floor a lot," says Licht, who lived in Chicago after getting her MFA at the School of the Art Institute of Chicago, prior to which she double-majored in art and psychology at Smith College. "I was looking up at everything and noticed that things that were familiar started to take on a more abstracted look."

Today, in the spacious TriBeCa loft where she has lived and worked since 2002, Licht has a table that she can move up and down with a crank and a repertoire of everyday objects that make repeat appearances in her paintings—including a deep yellow espresso bag from Le Pain Quotidien, the signature brown-and-white-striped bag from Henri Bendel, and a mug stuffed with a variety of sugar and artificial-sweetener packets. "I have lots of little actors that play parts on the stage here," says Licht, who will make a quick sketch of a given arrangement before beginning to lay down swathes of color, using a palette knife to organize the space on the canvas.

She no longer uses black, and she sticks to a relatively limited range of colors, mixing cool and warm tones. Licht also makes sculptures ▷

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Still Life with Plum, 2014.



Untitled, 2010.



Still Life with Sugar Packets, 2015.

from found packages, such as the 12-foot *Tower of Boxes* (2015), which serve as models for her paintings. She exhibited the three-dimensional pieces for the first time alongside her small canvases at her recent show, "Packaged Goods," at Kathryn Markel Fine Arts in New York, which has represented her since 2006.

"Perhaps the most enlightening thing about how Sydney continues to conceive her art is what she chooses as her subject, and what it has to say about our world now," says Mark Pascale, a curator of prints and drawings at the Art Institute of Chicago who first met Licht in the 1980s, when both were teaching at the museum school. "She has a powerful sense of observation."

"I'm a person trying to live in my world, which is full of fast-food containers and packaging that is designed to attract me—and it does," says Licht, who will have a solo show in December at the Chase Young Gallery in Boston. "A box holds the promise of what is inside, which is also intriguing to me. Packaging really reflects the way we live." ■



Still Life with Bundles, 2011.

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A wall of smoked and clear glass surrounds the fireplace in the double-height living area of architect and designer William Georgis's New York City townhouse. The custom-designed sofas are upholstered in a Gretchen Bellinger mohair and the chairs in a Clarence House velvet. The painting is by Julian Schnabel, and the rug is goatskin. ▷



WILLIAM WALDRON

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1. Hand-troweled plaster covers the fireplace wall in the Ossining, New York, home of Doug Turshen and Rochelle Udell. The sectional is a custom design by Dick Bories and James Shearron, who also renovated the house, and the chair and ottoman are by Harry Bertoia. The original fir floor has been stained in a striped pattern. 2. In the great room of artist Deborah Buck's 19th-century farmhouse in New York's Hudson Valley, the cocktail table in front of the fireplace is by George Nakashima Studio, the chairs are by Gio Ponti, and the Persian rug is antique. 3. For the drawing room of his London apartment, decorator Alidad placed a circa-1930s gilded French mirror above the fireplace. The Louis XV chair is covered in a Zimmer + Rohde fabric, and the nesting tables are by Chelsea Textiles. 4. A fanciful mural by Bob Christian frames an antique French mantel in the Manhattan pied-à-terre of decorator Suzanne Rheinstein. The chaise is Louis XVI, and the gilt armchairs are 18th-century Italian. The Louis XV chair by the fireplace is covered in a Claremont fabric. ▷







CLOCKWISE FROM TOP: WILLIAM WALDRON, SIMON UPTON, ROGER DAVIES, WILLIAM WALDRON


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5. In the sitting room of a Jacobean Revival estate in Tuxedo Park, New York, designer Ernest de la Torre flanked the fireplace with a pair of Chinese lacquered screens. The mirror and side table are by Karl Springer, the daybed is by Jacques Adnet, and the Louis XIII chair was purchased at auction. The light fixture is antique, and the walls are covered in a Ralph Lauren Home wallpaper. 6. Lilac-painted walls brighten the fireplace in the lounge of a Johannesburg home designed by Derrick Tabbert. The mirror is by Hartmann & Keppler Interiors, and the zebra-hide rug is from Whatnot. 7. In the drawing room of Charles de Ganay's Château de Fleury, a historic 16th-century property on the outskirts of the Fontainebleau forest in France, a Louis XIV marble mantel is paired with a Louis XV hand-carved surround. The artworks attest to the owner's love of falconry. ■

CLOCKWISE FROM LEFT: ERIC PIASECKI, ELSA YOUNG, MIGUEL FLORES-VIANNA



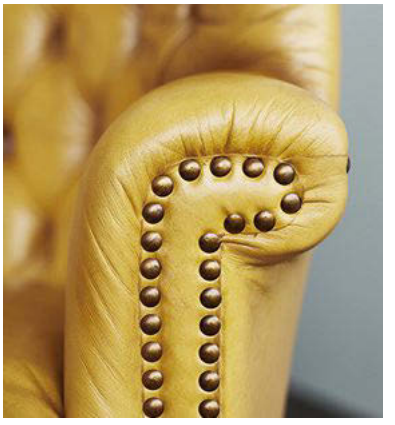
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THE TOP 10 WING CHAIRS

Forget gentlemen's clubs and drafty libraries. Michelle Nussbaumer and Philip Nimmo cozy up to new versions of this classic form, ideal for today

Handsome and commanding, the wingback chair is no delicate creature. Dating to 17th-century England, it was conceived as fireside seating; its angled "wings" helped box in the hearth's heat, while its high back defended against drafts. So it's no wonder the wingback is a go-to for designers looking to create elegant yet unfussy spaces.

"I'm from the South, where we love to nest," says Michelle Nussbaumer. "A wing chair has a naturally cozy quality." And while the wings may no longer be necessary for retaining heat, she says, they give the seat distinctive lines and can be "surprisingly flattering, beautifully framing a face."

Decorator Philip Nimmo points out another benefit. "Sometimes you want a chair that lets you feel hidden," he says. "It's wonderful for reading." Arranged in a pair, wingbacks can also set the stage for an intimate tête-à-tête, he adds. "The wings serve as blinders, allowing two people to focus on each other." ▷

TEXT BY CATHERINE HONG / PHOTOGRAPHY BY CHRISTOPHER CHURCHILL / PRODUCED BY ORLI BEN-DOR

THE EXPERTS

PHILIP NIMMO
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MICHELLE NUSSBAUMER
An exuberant mix of ethnic textiles, artisanal crafts, and antiques is a signature of this Dallas-based, globe-trotting design aficionado. She owns Ceylon et Cie, a jewelry and home-furnishings store full of rare finds. *ceylonetcie.com*

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1 / **ROMAN WING CHAIR BY MITCHELL GOLD + BOB WILLIAMS**

MN: This has a clubby elegance. While it's a fairly classic wing chair, it's been given some modern twists, like the squared-off wings. It has a good scale, and it's sculptural. I would use it for younger clients.
PN: The shiny silver nailheads and the intense blue of the velvet give this a glam quality. It's got some nice geometry to it and a beautiful profile. It has presence.
$2,170; 32″ w. x 37″ d. x 45″ h.; mgbwhome.com



2 / **IRON/LEATHER WING CHAIR BY GLOBAL VIEWS**

PN: A lovely design that feels sort of 1960s French. I like how they relieved the harshness of the metal with leather over the arms. And while it's not intended for outdoors, it would be terrific on a porch.
MN: If Hermès met Brown Jordan, this would be their baby. The open silhouette is striking, and the leather is good and thick. It could even make a great desk chair.
$1,999; 24″ w. x 25.5″ d. x 46″ h.; globalviews.com



3 / **CHAUFFEUSE BY PIERO LISSONI FOR LIVING DIVANI**

MN: It seems modern, yet it has a slipcover. Slipcovers are great for people with children or dogs, and there's something about a wing chair that personifies a person with dogs. Everyone will like this chair.
PN: It's a comfortable and effortless chair that would be great in a country home or beach house. It's not threatening, and it is well made and can go almost anywhere.
$4,400; 31.5″ w. x 34″ d. x 37″ h.; livingdivani.it



4 / **MULHOLLAND WING CHAIR BY SABIN**

PN: I love this little guy. It's small for a wingback, but I'm six foot one and find it surprisingly comfortable. It could get lost in a large room, but it would make a great dressing-table chair or bathroom chair. The leather will age beautifully.
MN: With its cutout arms, inset cushion, and turned-out legs, it reminds me of a 1940s Maxime Old design. It's perfectly sized for a New York apartment and would work well in a pair.
$3,675; 23″ w. x 29″ d. x 35″ h.; sabin.la

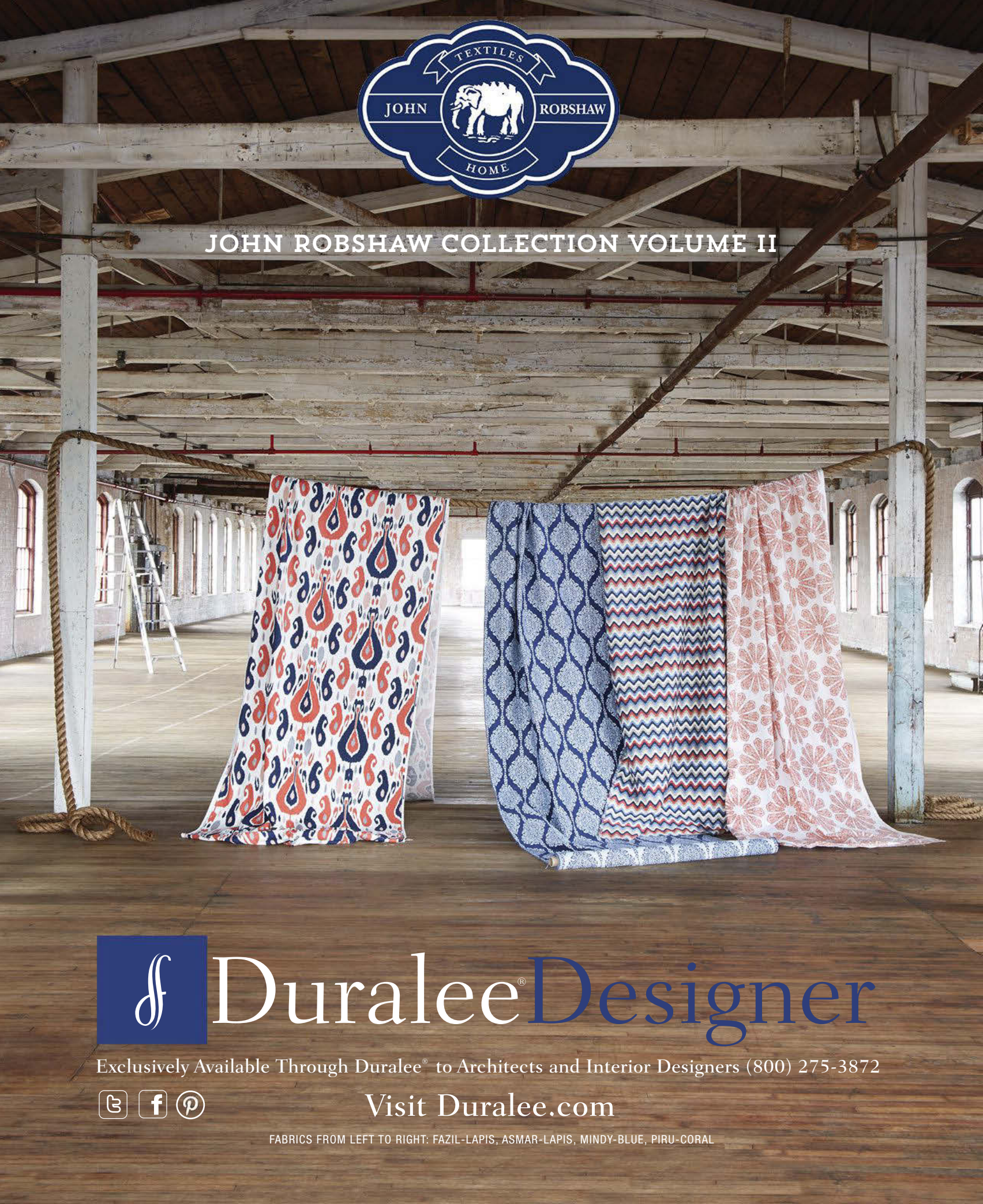


5 / **PADRINO CLUB CHAIR BY STUDIO VAN DEN AKKER**

MN: This one has so much pow, you know? It's curvaceous and commanding. Definitely a stand-alone—if you had a pair, it would lose its impact.
PN: This is probably my favorite. It's almost a piece of sculpture. And I like the scale and the buttoning. It's also truly transitional—you could easily incorporate it into a room filled with period pieces or more contemporary ones.
MN: And I love the red!
$5,930; 29″ w. x 30″ d. x 44″ h.; studiovandenakker.com

The opinions featured are those of ELLE DECOR's guest experts and do not necessarily represent those of the editors. All measurements and prices are approximate.

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FABRICS FROM LEFT TO RIGHT: FAZIL-LAPIS, ASMAR-LAPIS, MINDY-BLUE, PIRU-CORAL



6 / WHAT'S NEW PUSSYCAT? BY CARACOLE

PN: This is a well-executed midcentury Scandinavian-style wing chair. It's handsome from every angle, and the framework and detail work are beautiful.
MN: Yes, it's very pretty, and I love the framework of the back. Plus, the price is reasonable. If you cover this in a Josef Frank fabric or a gorgeous mohair, it's going to look like something really special. This would add a wow moment to a room.
$1,399; 32.5″ w. x 35.5″ d. x 41″ h.; caracole.com



7 / MARLOW WING CHAIR BY FOUR HANDS

PN: What a nice design for an introductory piece. With its clean lines and low profile, it's like the wingback brother of a slipper chair. It's well scaled and versatile. You could easily throw a slipcover on it, too.
MN: It doesn't have the dramatic impact of some of the others, but for the price, you can't go wrong. The fabric is velour polyester, yet it's surprisingly soft. I like it.
$525; 30″ w. x 34″ d. x 35″ h.; fourhands.com



8 / ALMORA ARMCHAIR BY DOSHI LEVIEN FOR B&B ITALIA

PN: A great-looking chair. I see it in a minimal, white space. It's a splurge, but the craftsmanship is sublime. And the fact that it swivels—that's sweet.
MN: Its back is as pretty as its front, and I like the combination of gray oak and leather. My younger clients look for pieces that are going to be important someday, and I think this could be one.
$11,879; 42″ w. x 33″ d. x 41.5″ h.; bebitalia.com



9 / MANN WING CHAIR BY JAYSON HOME

MN: Leather treated to look old can be corny, but they pulled it off. I think it's fun in this taxicab yellow. It's very traditional, so I would take it even further, in an English mod direction, with a steel dining table, crazy wallpaper, and modern fixtures.
PN: Me too. I'd put one at the end of a chrome-and-glass dining table, or with a geometric carpet. They're already hipping it up a bit with the color, so let's hip it up some more.
$2,495; 31″ w. x 31″ d. x 44″ h.; jaysonhome.com



10 / EMMA SMALL WING CHAIR BY VICTORIA HAGAN

MN: This has a sort of modern English vibe. It's got tradition mixed with sexy lines. I'd use a pair at opposite ends of a dining table. The four casters would let you easily pull it in and out. For me, it's the most comfortable of all the chairs.
PN: It's handsome but feminine, so you could use it in a bedroom. You can see its quality in the integration of the rolled arms and the extended back. I'd love it in a bold stripe.
$6,316; 30.5″ w. x 27″ d. x 43″ h.; profilesny.com

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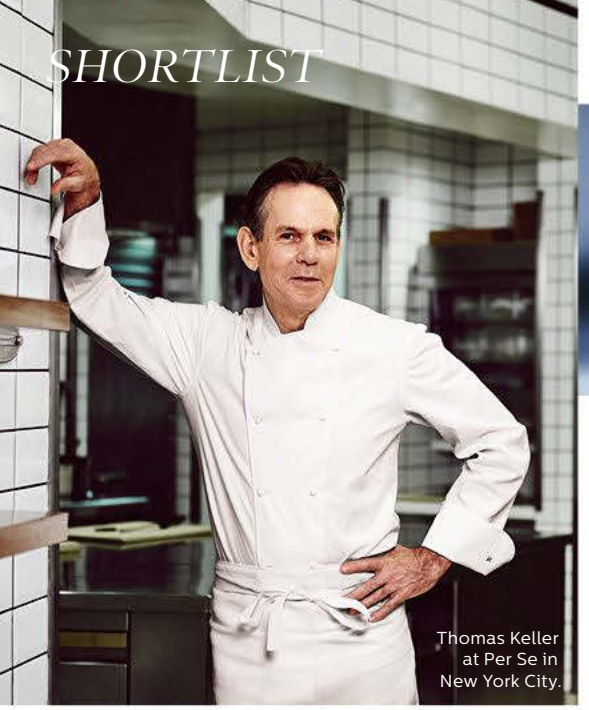
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Thomas Keller at Per Se in New York City.


4. BMW i8.



3. Terre d'Hermès.



8. Keller's knife set for MAC.


5. Patrimony watch.

THOMAS KELLER

12 THINGS HE CAN'T LIVE WITHOUT

"Some of the most gratifying moments of my career are related to design," says Thomas Keller, the chef-owner behind many of America's most celebrated restaurants, including the French Laundry, Bouchon, and Per Se. Indeed, Keller—a stickler for detail who personally selects the particular shades of blue for his restaurants' doors—has collaborated on collections for Raynaud porcelain, All-Clad cookware, and Christofle silver. Meanwhile, on his home turf of Yountville, California, he has embarked on his biggest design project yet: an ultramodern expansion of the French Laundry, with a new kitchen and a garden, by cutting-edge firm Snøhetta, inspired by I.M. Pei's glass pyramid at the Louvre. "It's going to be just magical," Keller says. **INGRID ABRAMOVITCH**

1 / **SNØHETTA**
Principal Craig Dykers understands how the historic meets the innovative.

2 / **ISAIA SUITS AND CHEF JACKETS**
Isaia is master of the Venetian-inspired look, both elegant and casual. They custom-make my chef jackets.

3 / **TERRE D'HERMÈS COLOGNE**
A classic that is the epitome of the brand.

4 / **BMWs**
I bought my first car, a 320i, in 1978, then restored it in 2007. It stays in my garage. Now my everyday car is a BMW i8.

5 / **PATRIMONY WATCH**
I find design inspiration in the timepieces of Vacheron Constantin.

6 / **ADIDAS GOLF SHOES**
After 18 holes wearing the Pure 360 Grip-more, I feel like I could walk another 36.

7 / **ELYSIAN FIELDS FARM SHEEPSKINS**
Soft and dense rugs from the same Pennsylvania farm that supplies the purebred lamb found on our menus.

8 / **THOMAS KELLER LIMITED-EDITION MAC KNIFE SET**
The superior quality of MAC knives lends itself to precision and control.

9 / **LULULEMON'S ABC PANT**
Functional and comfortable; I wear them when I fly. I'm an evangelist.

10 / **MANNI ORGANIC OLIVE OIL**
This Tuscan extra-virgin olive oil is among the world's best.

11 / **CLOGMASTER CLOGS**
Good shoes are key to my ability to stay on my feet. I have a pair at each of my restaurants.

12 / **ONE & ONLY PALMILLA RESORT IN LOS CABOS, MEXICO**
When we visit, chef Larbi Dahrouch, my friend, cooks us simple food. Simple is the hardest thing to do.


12. One & Only Palmilla Resort.



10. Manni olive oil.


1. A building by Snøhetta in Norway.


6. Adidas golf shoes.


7. Sheepskin rug by Elysian Fields Farm.


9. Lululemon's ABC Pant.

PORTRAIT: WILLIAM HEREFORD; 1: DIEPHOTODESIGNER.DE; 7, 9: PAMELA COOK/STUDIO D; 8, 10: COURTESY OF FINESSE; 12: HEMIS/ALAMY


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BERNARD BUFFET



Dramatic brushwork and a dynamic composition define this original oil on canvas by French expressionist Bernard Buffet. Buffet's works are instantly recognizable for the harsh black contours delineating his subjects, and his imagery, at once bold and indelibly haunting, reflect his renowned avant-garde attitude. Recognized as a master in his art, Buffet's paintings are found in the most important museums around the world, including a museum in Japan specially dedicated to his works. This bold still-life presents a traditional subject in his distinctive flattened aesthetic. Signed and dated 1982. Canvas: 25"h x 31 1/4"w; Frame: 32 1/4"h x 38 1/2"w. #30-3101

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Above: This complete 10-piece Tiffany & Co. *Chrysanthemum* tea and coffee service, including its large two-handled tray, is an exceptional rarity among Tiffany silver. Marked "TIFFANY & CO/ STERLING SILVER." Circa 1890. Tray: 18"w x 28"l. Tea Kettle: 13 1/4"h. #29-1469

Opposite: This extraordinary and complete Tiffany & Co. *Chrysanthemum* silver flatware service for 12 is one of the finest ever crafted. Comprised of 249 total pieces, including an incredible 33 servers, this service represents the crowning jewel of elegant entertainment during the Gilded Age. The set comes housed in its original case marked "TIFFANY & CO/ STERLING." Circa 1890. Chest: 32"w x 21"d x 5 1/2"h. #30-3626

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Jacaranda-and-cane chairs, c. 1960.



Rosewood-and-white lacquered wood screen, 1960s.

JOAQUIM TENREIRO

This master woodworker, discovered by architect Oscar Niemeyer, went on to become the father of modern Brazilian furniture design.

BY TIM McKEOUGH



Three-Legged Chair of five types of hardwood, c. 1947.

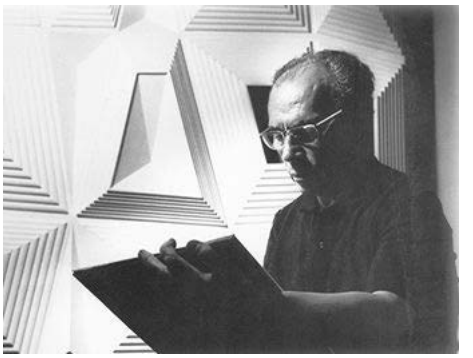
In 1942, the legendary Brazilian architect Oscar Niemeyer recruited Joaquim Tenreiro, a skilled woodworker who had been producing traditional furniture inspired by European styles, to develop pieces for a modern home in Cataguases, Brazil. "That was where my story with modern furniture began," Tenreiro said years later. Rather than looking to Louis XVI or Regency furniture, as usual, Tenreiro took cues from 20th-century greats such as Le Corbusier and Alvar Aalto and produced seating with streamlined, sinuous forms, including a chaise longue with a bent plywood frame and woven-leather webbing. The finished pieces were a revelation for the designer, the client, and the country—they not only drastically changed Tenreiro's career path but also stoked a desire for modern furniture that was distinctly Brazilian.

That same year, Tenreiro designed the first chair that was completely his own—the Light Armchair, which paired a slender, sculptural wood frame with an upholstered seat and back—while elaborating on his vision for modern Brazilian design. The chair demonstrated "a principle to which I felt modern Brazilian furniture should adhere: lightness," said Tenreiro. "Lightness which has nothing to do with weight per se, but with grace and functionality in space." More than half a century later, the renowned Brazilian furniture designer Sergio Rodrigues, who remembered being inspired by this and other pieces in Tenreiro's shop window, called him "the father of modern furniture, the epitome of Brazil."

Tenreiro was born in 1906 in the small Portuguese village of Melo, and he developed his early woodworking skills in the workshop of his father, a cabinetmaker. He moved to Rio de Janeiro at the age of 22 and initially ▷



Jacaranda cocktail table with green glass top, c. 1969.



Joaquim Tenreiro with a painted-wood relief, 1970s.

TOP LEFT: COURTESY OF PHILLIPS; SCREEN, CHAIR, TABLE: COURTESY OF R & COMPANY; PORTRAIT: BRAZILIAN NATIONAL ARCHIVES

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Polychromatic wood sculpture, 1970s.



Jacaranda storage cabinet with lattice front, c. 1955.



Bookcase in caviona wood, 1950s.

focused on fine art. He spent his days drawing and painting and helped found an art group known as the Bernardelli Nucleus. But it soon became clear that producing furniture was a more realistic way to make ends meet, and he started working for manufacturers Laubisch & Hirth and Leandro Martins. In 1943, after his experience with Niemeyer, he and a partner launched their own company with a Rio de Janeiro store, Langenbach & Tenreiro, which expanded to a second location in São Paulo in 1953.

Tenreiro was best known for sculpting hardwoods, including jacaranda, ivorywood, and imbuia, but he also experimented with other materials—cane for breathable seats, reverse-painted glass for gleaming tabletops, and iron and brass for chairs with delicate-looking legs. His most iconic piece is the Three-Legged Chair, which he initially designed in 1947 and never sold—instead, he gave them to preferred clients as gifts. Made with vertically sandwiched planks of different hardwoods (up to five varieties), the chair has a striped appearance and a curvaceous form.



Armchair, c. 1954.

"His real genius is that so many of his pieces look to the past but are also in tune with the future," says Zesty Meyers, coowner of R & Company in New York, who has been researching Tenreiro's work for years. He is at work on the book *Brazil Modern: The Rediscovery of Twentieth-Century Brazilian Furniture* with writer Aric Chen, due out from the Monacelli Press in January. The Three-Legged Chair demonstrates Tenreiro's technical mastery, says Meyers, because it marries varieties of wood that would normally want to split apart, as they expand and contract at different rates. Meanwhile, "the form and scale reference a French Art Deco slipper chair, but the chair also looks like it's taking off into outer space," he adds.

Despite growing recognition and financial success, Tenreiro abruptly shuttered his business in 1968 to focus exclusively on sculpture and painting. He had mixed success as an artist and ultimately died poor in 1992. "There's a story that one of his daughters and her husband burned down the atelier for insurance money," says Meyers. "He got sick, and when he got out of the hospital, they had sold off all his possessions."

Because Tenreiro's furniture was never mass-produced or reissued after he closed his business, "there's very little on the market," says Selma Cisic, president of Adesso Eclectic Imports, a Los Angeles gallery that specializes in Brazilian furniture. "It's rare that you would find it by chance," she notes. "Most of his pieces are owned by important people in Brazil, and we buy it from them."

"His designs appeal as some of the most iconic examples of Brazilian modernism," says Cordelia Lembo, a specialist at Phillips auction house in New York. Prime examples sell for tens of thousands of dollars, and spectacular pieces can top $200,000.

That doesn't stop leading interior designers such as Steven Volpe and David Mann from buying them. "It's collectible work that transcends time," says Volpe. "His pieces have fine proportions and sharp details, like a perfectly tapered chair leg or carved armrest." Mann recently installed roxinho-and-cane dining chairs and jacaranda armchairs around a dining table with a reverse-painted blue glass top in a home on Shelter Island in New York. "Tenreiro's furniture works on so many levels," he says. "He was a truly artful form-giver—his furniture is sexy-smart." ■

WHERE TO FIND IT

Tenreiro's furniture only occasionally has a manufacturer's label, which can make identification a challenge. "Tenreiro has been copied a lot" by unscrupulous makers, says Carlos Junqueira, owner of Espasso, a Brazilian furniture showroom with locations around the world. "It can be hard to know if it's real or not." It is best, he says, to buy from reputable dealers and ask about provenance.

- 1stdibs.com.
- Adesso Eclectic Imports, Los Angeles, 323-939-5800, adessoimports.com.
- Espasso, espasso.com.
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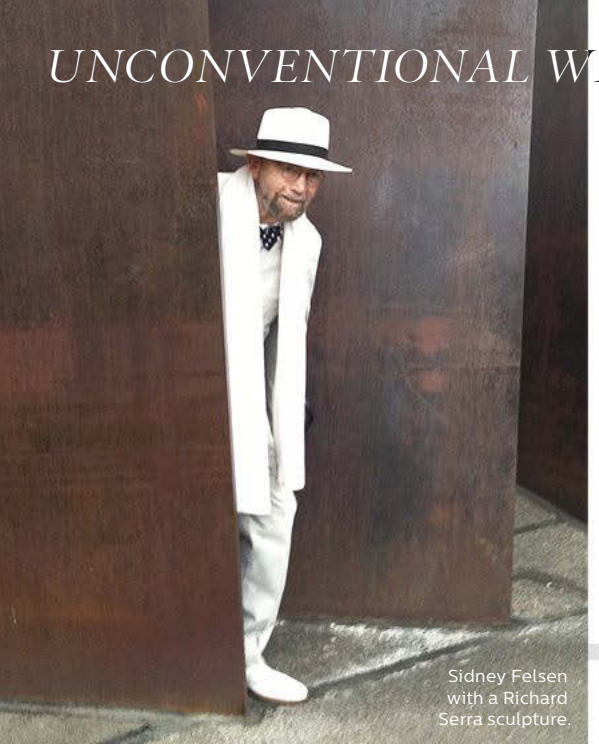
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Sidney Felsen with a Richard Serra sculpture.

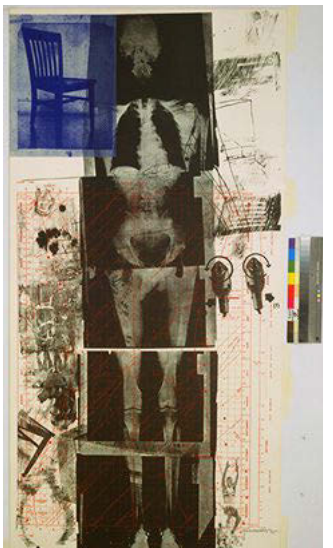
FELSEN ON THE ART OF THE PRINT

When Sidney Felsen, a young accountant, and his former fraternity pal Stanley Grinstein opened an artists' print workshop in Los Angeles half a century ago, their goal was to meet interesting people—and avoid losing their shirts. "We started it for fun," says Felsen, whose Gemini G.E.L. (Graphic Editions Limited) went on to work with Robert Rauschenberg, David Hockney, Jasper Johns, Elizabeth Murray, and Sophie Calle, among many others. Felsen and his late partner donated their extensive print archive to the National Gallery of Art in Washington, D.C., which is currently celebrating the studio's upcoming 50th anniversary with an exhibition, "The Serial Impulse at Gemini G.E.L." Now in his ninth decade, the dapper Felsen still mans Gemini's booths at such fairs as Art Basel: "I made 18 trips in the last year alone." **INGRID ABRAMOVITCH**









ABOVE, CLOCKWISE FROM TOP LEFT: The interior of the Frank Gehry–designed offices. Jasper Johns proofing prints in 1969. Roy Lichtenstein signing editions in 1992. **RIGHT:** Robert Rauschenberg's 1967 *Booster*, made with X-ray plates.

CALIFORNIA DREAMING

• We opened in 1966. Josef Albers agreed to be our first artist. He did a print of a yellow square. I walked our advertisement for it over to *Artforum* and handed it to this kid, who turned out to be Ed Ruscha. We got about 300 responses. Albers didn't want money, just prints, which was very kind. He was trying to help us get started.

• Around the same time, Bob Rauschenberg was performing with a parachute at a roller skating rink in Culver City. We asked if he'd work with us and he said yes. That set the tone. Within three years, we worked with Frank Stella, Claes Oldenburg, Jasper Johns, and Roy Lichtenstein.

• The New York art scene was exploding and, without any prior awareness, we found ourselves in the middle of it. Artists would come from New York and spend weeks in our workshop. We offered palm trees, the Pacific Ocean, mountains, and sunshine.

SPECIAL EDITION

• A lot of people think a print is a reproduction of an existing work of art. It's not—it's an original artwork. The artist comes into the studio and draws onto a matrix, which could be limestone, copper, aluminum, or a silk screen.

• Printing is a collaboration between the artist and the printer. There is a lot of hand-holding. Printing is a very demanding job. It's physical. You have to be highly trained.

• The largest editions are never more than 100. Some artists stop at far less. In hand printing, an image can weaken with successive prints and in fairness to the art, you have to stop. You may want 35 but get only 22 good ones.

IMAGE MAKERS

• I've got 70,000 photos of artists working, playing, and traveling. Some of them were in my book, *The Artist Observed*.

• Once, Bob Rauschenberg said he was thinking of doing a self-portrait of his "inner man" and asked if I knew any X-ray doctors. One of my best friends from high school was a radiologist. Most X-ray plates are a foot long. To make the print, we had to take six X-rays of his body and photo-transfer them onto a printing plate.

• I'm working with Richard Serra. His prints are textural and powerful—they look as though, if they fell off the wall, they would crush you. We introduced him to paint stick, a soft, greasy crayon that you push by hand onto the paper.

VALUE ADDED

• We discourage people from buying prints just for the sake of investment. Art is not very liquid. The market today is strong, but two years from now it might not be. A print may go up in value, or it may not. Most of the things we've made have gone up in value.

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• In the early days of Gemini, Frank Gehry hung around. He would say, "I'd rather be around artists than architects." He established great friendships with Frank Stella, Ron Davis, Jasper Johns, and Bob Rauschenberg. In 1976 we needed a second building and asked him to design it, and he did. It was finished in 1979, and we still use it. For a Gehry building, it's fairly conservative, though it has nutty things about it.

• David Hockney did a series for us called "Friends." He invited 22 friends to come sit for him for two days, and he drew them. Billy Wilder used to come to Gemini a lot, and I invited him to lunch with David. They were so excited about meeting each other that neither of them could stop talking.

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LEFT TO RIGHT: DESIGNER DOOR HARDWARE WITH SPICE LEATHER AND UJ LEVER, MACK DOOR HARDWARE WITH MACK KNOB, AND PROVENCE PULL

TOOLBOX

Starting over—or just refining what you've got? These inspiring ideas and terrific products will improve any room in the house



CATCHING FIRE

Rejuvenation's new NW Modern Hearth line of furnishings, inspired by the rustic modernist architecture built in the Pacific Northwest during the 1930s, includes a collection of iron-and-leather fireplace accessories. From left, a 16″ w. x 14″ d. x 32.5″ h. log holder costs $179, a 14″ w. x 7″ d. x 29″ h. tool set is $199, and the 18″ w. x 15″ d. x 11″ h. grate is $129. ***888-401-1900; rejuvenation.com***

PRODUCED BY SAMANTHA EMMERLING

PAMELA COOK/STUDIO D

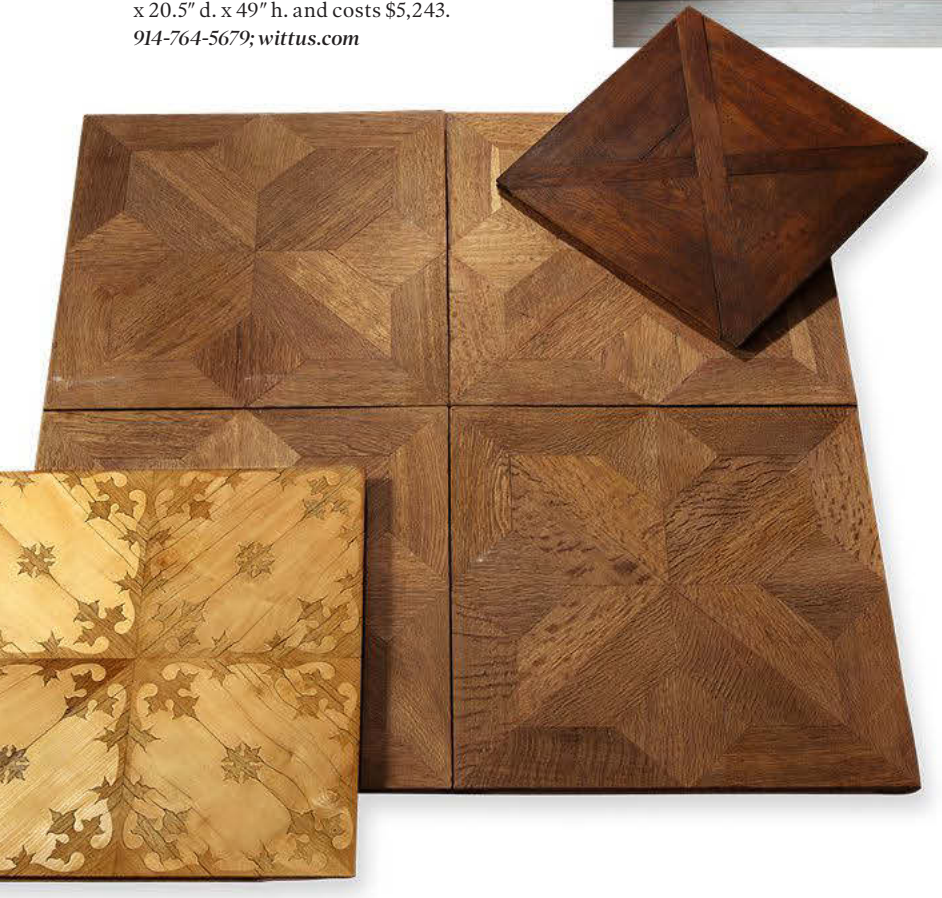
TOOLBOX



BURNING BRIGHT
For half a century, Milan-based craftsman Sergio Leoni has brought classic Italian flair to his line of handmade ceramic stoves. The Sissy pellet-burning stove comes in a range of colors and finishes, including Black Gloss, shown. It measures 28″ w. x 20.5″ d. x 49″ h. and costs $5,243.
914-764-5679; wittus.com



HIGH AND DRY
Made of sustainable fir and alder harvested in Montana, the New Clothesline Company's Adjustable Laundry Drying Rack can be raised or lowered using a pulley. It measures 61″ l. x 14.5″ w. x 4″ h., comes with a 30′ l. rope, and costs $155. Steele Canvas Basket Group's Elevated Laundry Basket is 25.5″ l. x 19.5″ w. x 27″ h. and costs $115.
food52.com



WOODEN WONDERS
Austrian firm Antique Parquet salvages and restores flooring from European buildings. From left, Rothschild, a 19th-century inlay of oak and maple, costs $47.50 per sq. ft.; Viennese Star, a 19th-century oak, costs $40 per sq. ft.; and Jean-Philippe Ramenau, a 19th-century oak from a Bohemian palace, costs $50 per sq. ft.
970-214-9960; antique-parquet.com



SHINING EXAMPLE
The Ledge cast-aluminum sconce, by Brooklyn-based design team Rich Brilliant Willing, has an opaque lens that diffuses the light cast by an LED and can be installed to throw light up or down. A compact 5″ dia. x 3″ d., it is ideal for the bedside or bathroom. Square and round versions are available in White, center, and Black, right, for $195; custom colors, such as Blue Hammertone, left, cost $225.
212-388-1621; richbrilliantwilling.com

PAMELA COOK/STUDIO D (1)

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COMING UP ROSES
A distinctive rose-gold finish is now available on Kohler's line of Purist faucets. The finish, applied to brass, resists fingerprints and water stains and doesn't require polishing. The widespread bathroom faucet with lever handles in the new finish, shown, is $765.
800-456-4537; us.kohler.com



LIGHT SENSITIVE
Meljac's new line-voltage rotary dimmers can be used with a wider variety of lighting than low-voltage dimmers. The custom-made brass plates accommodate any combination of dimmers and toggles. Clockwise from top left, Matte Black, Matte Chrome, Brushed Nickel, and Dark Bronze are among the 25 finishes. Prices range from $145 to $800.
646-893-2600; lvl-usa.com

SQUARE ROOTS
Handmade in Mexico and inspired by vintage Japanese textiles, the Rue des Rosiers terra-cotta tile collection by Tabarka Studio encompasses 28 styles and 36 colors. RR-13 in Blue, top, and RR-24 in Charcoal and Paprika, bottom, cost $70 per sq. ft.; RR-16 in Metallic, center, costs $158 per sq. ft.
480-968-3999; tabarkastudio.com





SHOWER POWER
Made of water-resistant teak and engineered stone, MTI's Boutique Waterfall-style bench is designed for indoor or outdoor showers but can be used in any exterior setting. A 42″ w. x 16″ d. x 20″ h. version in Matte White, shown, costs $3,000; other sizes and finishes are available.
800-783-8827; mtibaths.com



OPENING CEREMONY
Ochre's oversize Viking door handle adds elegance to any entryway. Shown in walnut with pewter fittings, it is also available in oak or with bronze fittings. Each handle measures 40″ l. x 3.5″ d. and costs $1,065.
212-414-4332; ochre.net

PAMELA COOK/STUDIO D (1)


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In a house in Austin, Texas, designed by Nelsen Partners, Sima Familant hung a painting by Joyce Pensato, seen through a doorway.

FRAMING DEVICES: LIVING WITH ART

Exhibiting at home is an art in itself, says New York art consultant Sima Familant

Q: Your client falls in love with an artwork and buys it. Now what?

A: Even before you buy, measure elevators, doors, and hallways to ensure that the artwork can make its way inside the house or apartment. I've done ulcer-inducing activities to bring artwork into a space, from stopping traffic to hiring cranes. I once arranged to have a building's elevator dropped below the ground floor so that a fragile painting could be placed on top of the elevator cab and lifted. This is not for the faint of heart. Hire a great art-moving company.

Q: Large paintings look great in galleries, but do they work at home?

A: Yes, in living rooms where there is enough space to see the work from a distance. In a hallway, one is too close, and the art feels oppressive. Sometimes I'll let a huge artwork take up the whole wall. It looks streamlined.

Q: How do you decide where to place a work of art?

A: Great art will look great anywhere, yet some installations really sing. It can be as simple as placing a vertical painting in a vertical space. I like to put works on paper and photographs in hallways, away from sunlight. Halls are also terrific for works in a series. Nooks are a perfect spot to install sculpture. No one will back into it by mistake, which happens more than you'd think.

Q: What's the best way to light artwork?

A: I like to have choices. I recommend having a track- or wire-lighting system that allows you to change the bulb to a flood- or spotlight.

WHAT THE PROS KNOW

Four experts share their top tips on displaying artwork at home, from framing to hanging



PAUL KASMIN / GALLERY OWNER

"A good art installer makes life considerably easier. I hang only the smallest works on my own. In New York City, I recommend Handmade Frames [handmadeframes.us] and Downing Frames [left; downingframes.com]. Because I have many drawings and photographs at home, I keep the shades drawn when I go out to avoid light damage."



MICHELE WONG / ASSOC. DIRECTOR, GREY ART GALLERY AT NEW YORK UNIVERSITY

"Never hang artwork from a nail; it can and will fall. We use OOK Professional Picture Hangers, which are as thin as a hatpin and can hold up to 100 pounds without a screw [left; ooks.com]. We use two and hang the picture from a wire, which makes it easy to adjust the angle."



STEVEN SCLAROFF / INTERIOR DESIGNER

"I like to overscale the width of mats to give smaller art more importance. Framing an 18-inch-square work with a five-inch border, for example, gives heft and focus to a piece [left]. If you feel like something doesn't deserve top-notch framing, you probably shouldn't frame it at all. And definitely avoid melamine-coated frames. Painted wood is much nicer."



JAMES DANZIGER / GALLERY OWNER

"Never use glass on photos. If the picture falls, the glass can damage the image. At the gallery, we use Plexiglas. The best choice is Optium Museum Acrylic, which protects against ultraviolet rays and is antireflective [left; tru-vue.com]. A black frame kills a picture. We use dark brown or black-rubbed frames."

ARTFUL DODGERS

Protecting artwork starts with your windows. Ultraviolet radiation from sunlight can fade or change colors and weaken or yellow paper and other materials. To prevent UV exposure, try Hunter Douglas's Silhouette window shades, which offer 88 percent protection with the louvers open and 99 percent when closed. The company's new wireless PowerView Motorization allows window treatments to adjust automatically, depending on your needs, and can be operated from Hunter Douglas's Pebble Controller or any smart device (hunterdouglas.com).



ABOVE: Hunter Douglas Silhouette window shades. **LEFT:** Pebble Scene Controller.

BY INGRID ABRAMOVITCH

TOP LEFT: CASEY DUNN; OVERSCALE MAT: MARK LUND


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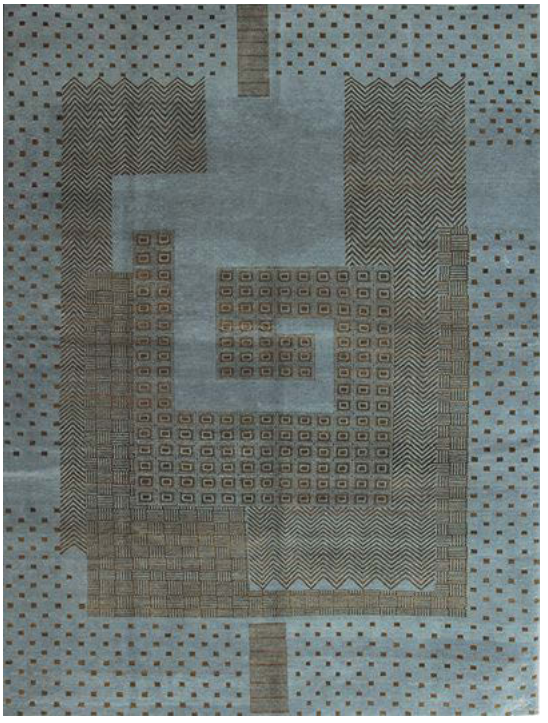
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Featured: Swedish Carpet by Marianne Richter of the Märta Måås-Fjetterström workshop, circa 1972. For more information call 212.371.6900 or visit **fjhakimian.com**.



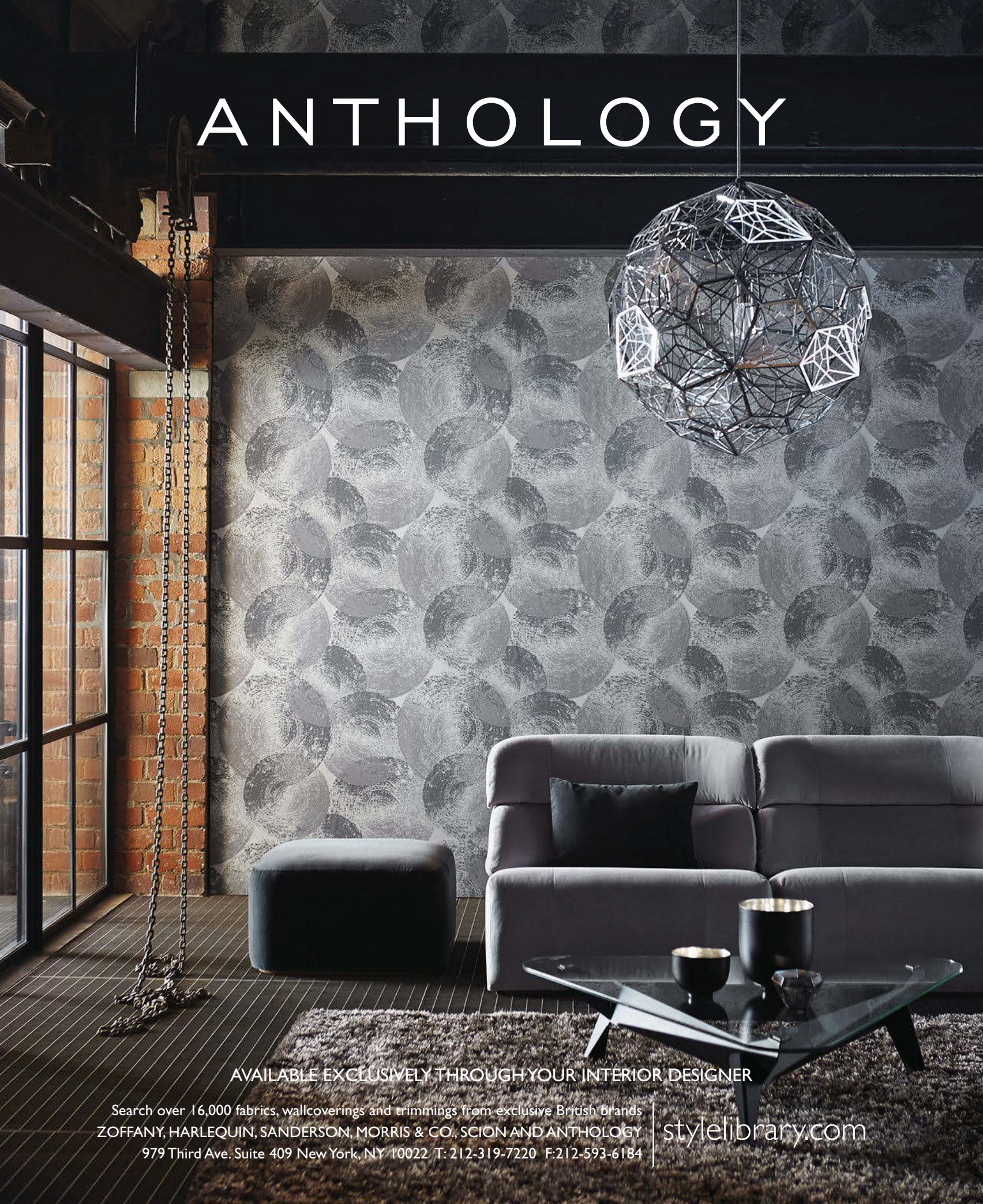
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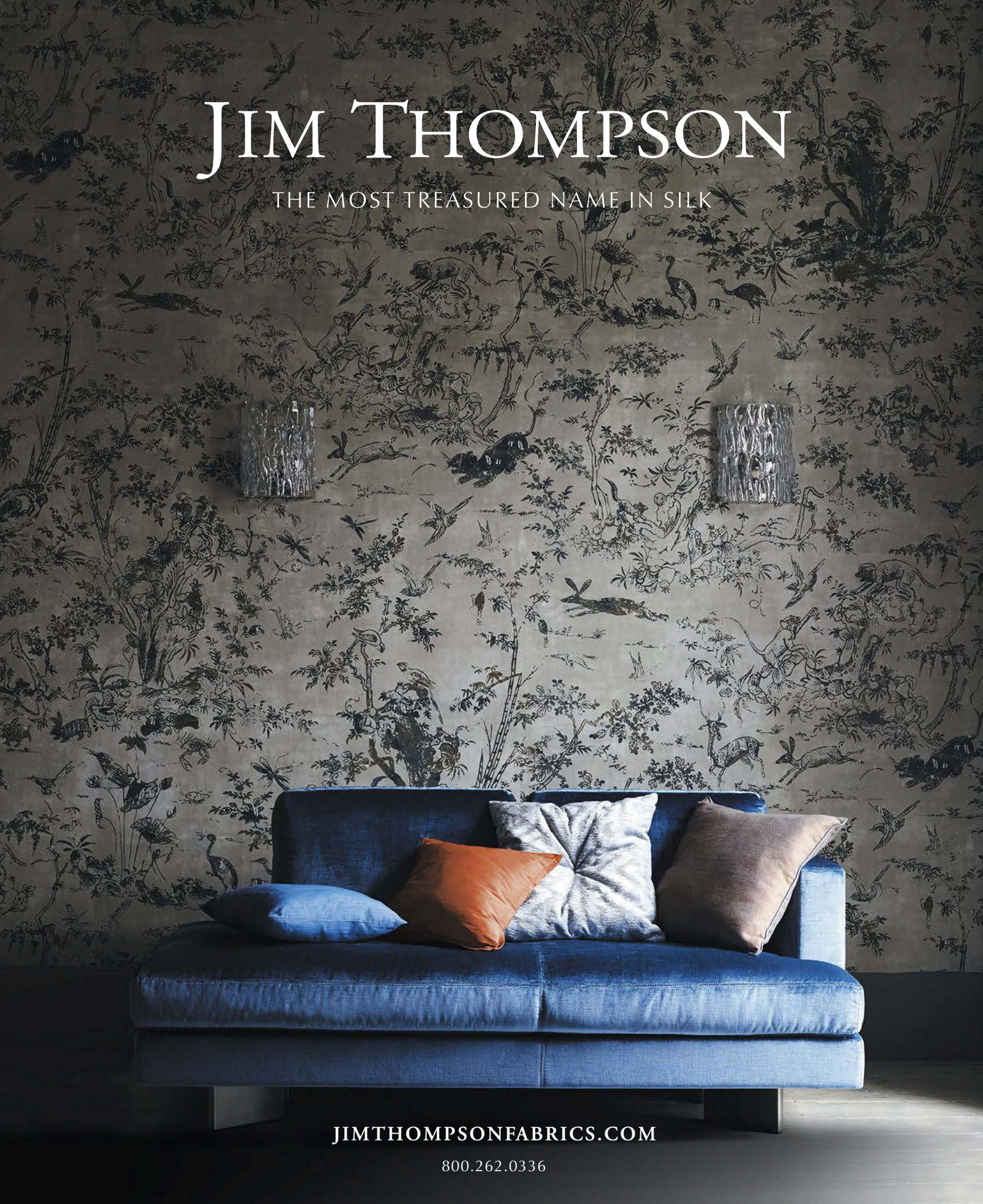
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LEATHER SHOWN: MONT BLANC-CARAMEL

The living area of the Beirut penthouse of architect Bernard Khoury features a bench by Hans Olsen, a sofa by Piero Lissoni for Living Divani, a side table of intersecting cubes by Nendo for Cappellini, cocktail tables by Warren Platner for Knoll, and, right, a Philippe Bestenheider armchair for Fratelli Boffi; the flooring is French oak. For details, see Resources.

TRIPLE PLAY

Atop a glass tower in Beirut, architect Bernard Khoury crafts a triplex for his family that merges an industrial aesthetic with wood, warmth, and wit

ELLE DECOR: What is your neighborhood like?

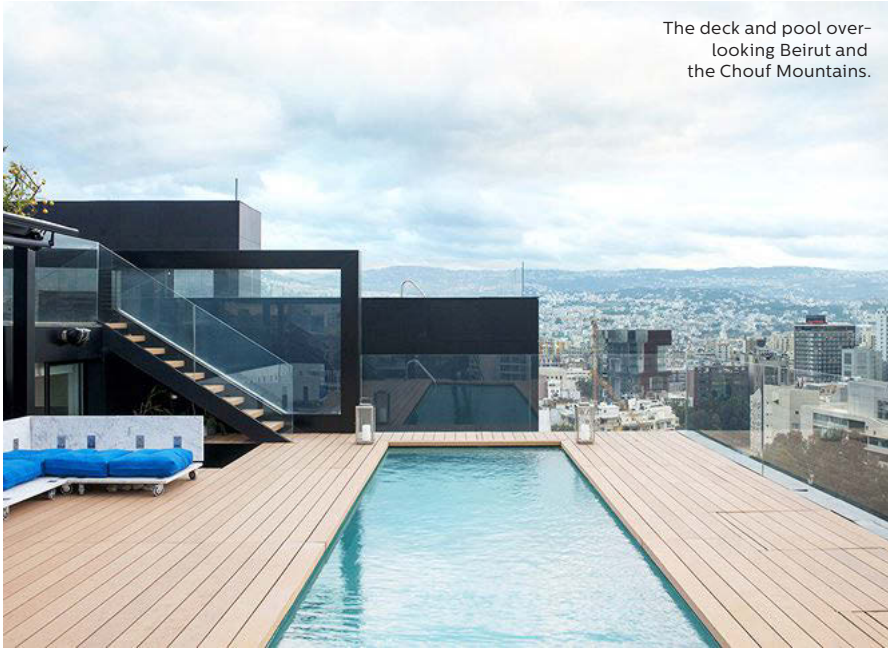
BERNARD KHOURY: We're located near Damascus Road, the line of demarcation between East and West Beirut during the war, which ended in 1990. It is a rare neighborhood in a city that is very densely built because it's so old. Our neighbors include low-rise historic buildings like the French embassy and the Maronite cemetery—lots of greenery and no additional buildings likely in the foreseeable future.

ED: How old is your building?

BK: We began the project when the developer came to me asking for my thoughts on the prospective location in 2008. We designed this building and the two adjacent, all of which were finished in 2013.

ED: Was the penthouse added after the building was completed?

BK: No, although it was designed so that it ▷



The deck and pool overlooking Beirut and the Chouf Mountains.

INTERVIEW BY MICHAEL LASSELL / PHOTOGRAPHY BY HD PRODUCTIONS





ABOVE: A leather swing by Karim Chaya for SpockDesign hangs from the bridge in the living area; the vintage leather armchair is by Ib Kofod-Larsen, the metal chair and ottoman are by Dögg & Arnved for Ligne Roset, and the plaster ceiling fixture conceals the air-conditioning ducts. **RIGHT:** The kitchen features a Miele oven, Kartell stools, and a refrigerator and dishwasher by Smeg; the countertop and floor are marble. For details, see Resources.



Cane chairs by Hans Wegner and a side table by Giulio Cappellini in the living area.

would be separate from the main structure. Our home occupies the place of a penthouse, but it's more like a freestanding three-story house.

ED: Can you describe the layout?

BK: The first floor has a double-height combined living and dining area. It's 40 feet long and 20 feet high. There is a kitchen, of course, and the master suite. The second floor has two bedrooms and a bridge that wraps around the open area. The top level has guest accommodations, staff quarters, and the pool deck and terrace.

ED: How big is it altogether?

BK: The interior space is approximately 4,300 square feet. The decks and terraces add another 2,150 square feet of outdoor space.

ED: How did you choose what materials to use?

BK: I wanted to bring in the metal from the exterior of the building, which is clad in painted aluminum panels. And then I wanted to make use of a single wood in a variety of applications. I chose French oak. It's all-natural, just washed, not painted. I used that same wood throughout the house.

ED: What are your views like?

BK: They're wonderful. The main view, the one with the glass wall, looks toward the city instead of the sea, which is usually considered the choice panorama. But I prefer to look at the city. We can also see the Chouf Mountains in the distance. ▷



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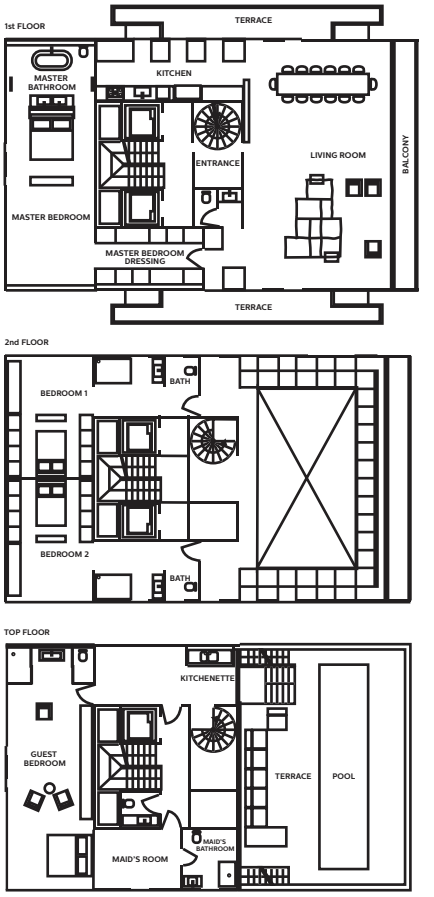
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DESIGN CONSULTANT: Courtney Lake



Khoury designed the oak dining table and shelving unit; the Hans Wegner cane chairs are from 1950.

The floor plans.



ED: Is the window wall completely retractable?

BK: Yes, absolutely. And when it's open, you feel like you are walking outside, high above the city.

ED: Does it open automatically?

BK: It's manual, but the draperies are motorized, as are the shades on the outside of the windows. The sun can be brutal here at certain times of the year.

ED: Why do you have a swing in your living area?

BK: It was a gift from a friend, Karim Chaya. I've known him since we were students at the Rhode Island School of Design. He's an industrial designer, and he thought it would be wonderful suspended from the frame of the big window, but because we have children, we thought that was too dangerous. So we hung it from the bridge. At night, it's an amazing experience. It's like flying.

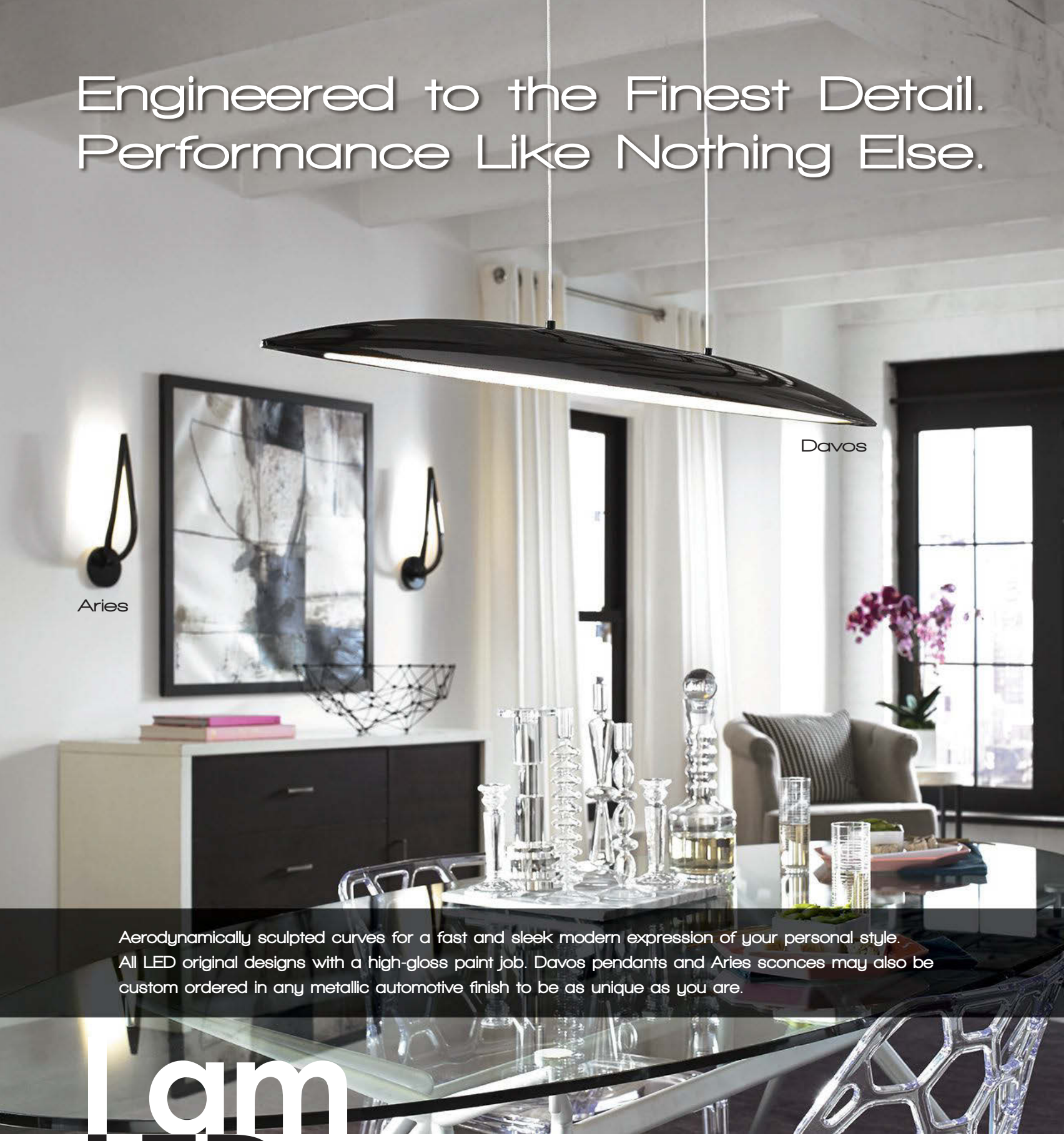
ED: What are some of the other quirky features of your home?

BK: We have a polished-aluminum table that's made from a single sheet of metal folded in the shape of a paper airplane. And the dining table, which I designed, is composed of two parallel pieces of oak that are inspired by airplane ▷

WHAT THE PROS KNOW

- Despite his contractor's reluctance, Khoury had the French-oak flooring laid in sheets rather than individual planks. The sheets are made of a thick veneer of oak applied to high-density fiberboard. The seams gave Khoury a graphic grid that he followed up the living area's walls and across the ceiling.
- The custom-made cabinets in the main living space serve a variety of functions, including storage for and camouflage of the radiators and music system. They consist of multiple slats of French oak and are constructed with wheels for maximum flexibility and ease of access for repair and cleaning.
- Khoury used stone for the house's "wet" spaces. The countertops, backsplashes, and floor of the kitchen are marble. Around the tub in the master bath, Khoury installed a black stone that has no veining. The pool-deck material is a manufactured product crafted from recycled wood pressed in resin to make it waterproof; the custom pool furniture is marble on an aluminum frame.
- Khoury designed the dining table because the space was too narrow for a standard table. The couple's bed is also custom, so that it could be built into the headboard wall (the bathroom's double sinks back onto it). And the kitchen cabinets were actually more economical to build than to buy.

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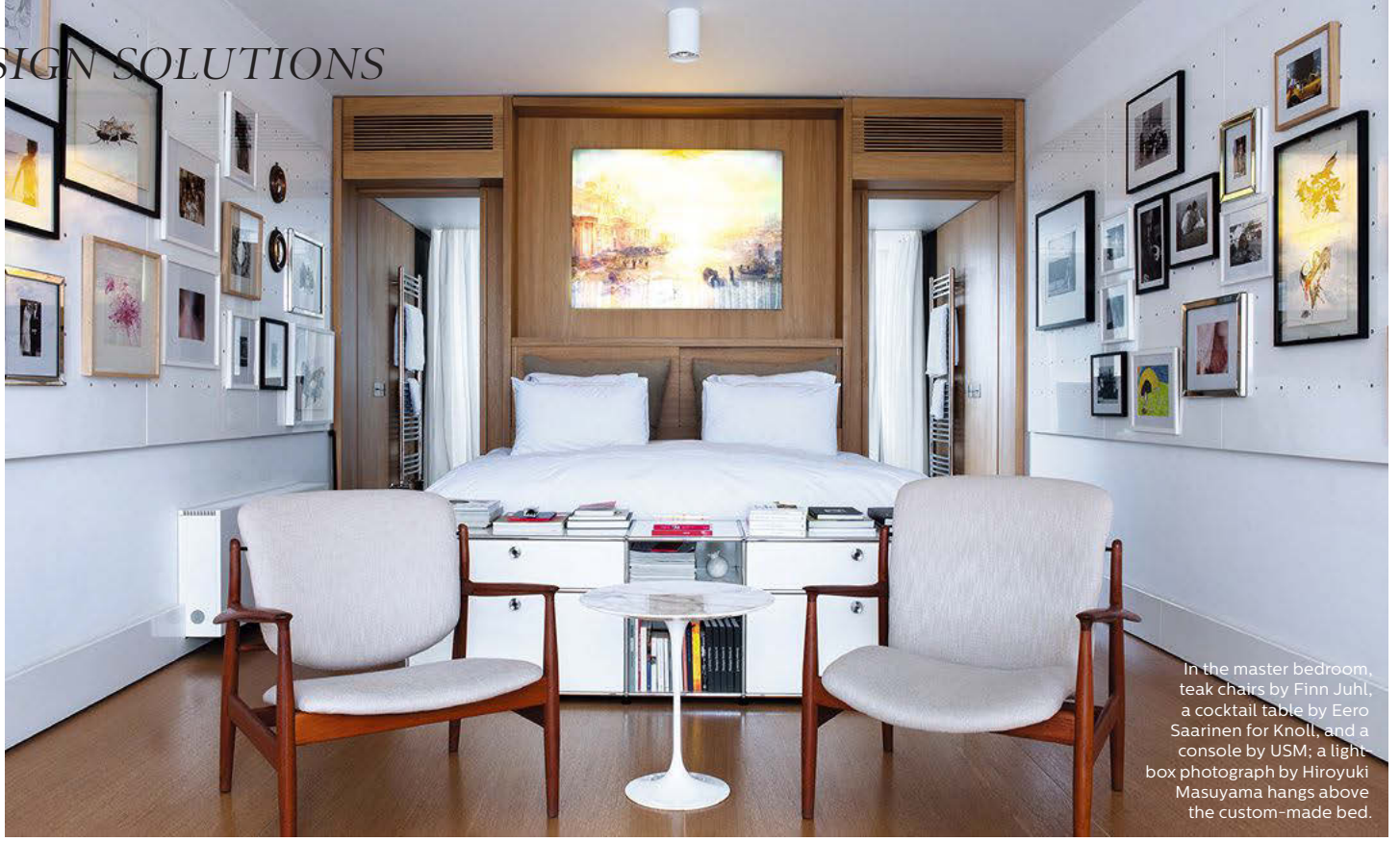


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In the master bedroom, teak chairs by Finn Juhl, a cocktail table by Eero Saarinen for Knoll, and a console by USM; a light-box photograph by Hiroyuki Masuyama hangs above the custom-made bed.

wings. They are even tapered from the center seam toward the outside edges.

ED: And the flying saucer on your ceiling?

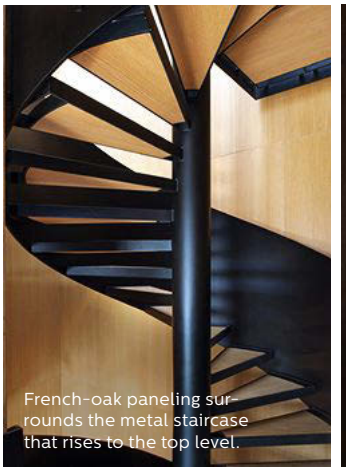
BK: It hides the air-conditioning ducts. The equipment is state-of-the-art, but the process of creating the container was old-school craftsmanship. It was sculpted out of plaster and then painted black. It was a perverse decision of mine, because one usually associates plaster ceilings with ornate classical buildings, and they're always white. This piece was made by a man in his late 70s. It took him over a month, and nobody ever guesses that it's plaster.

ED: Why is using old-school craftsmen important?

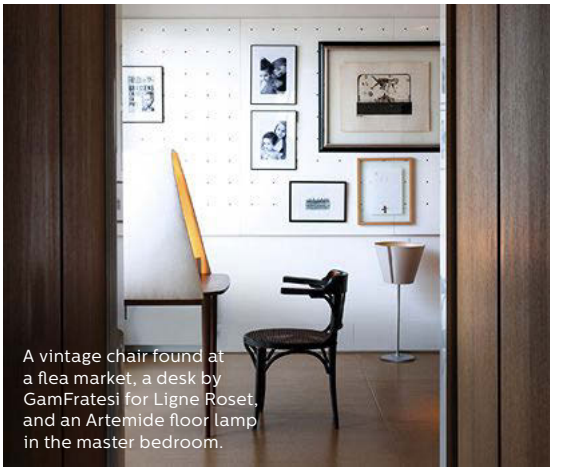
BK: They're a dying breed, unfortunately, because no one is learning what these incredibly talented elders know, and the quality of their work is unbelievable. The carpenter we used, Doumit Tannous, has been working with my family for three generations. He started as an apprentice in my grandfather's shop and went on to work for my father, Khalil Khoury, who was also an architect.

ED: Is the sensibility in the furniture another conscious homage to handcraft?

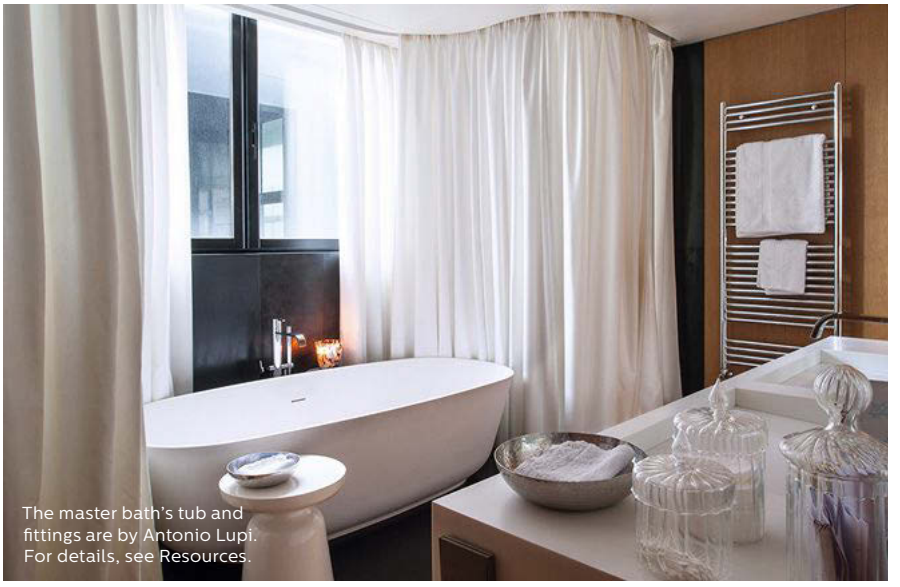
BK: Well, most of the furniture was collected by my wife, Nathalie, but a lot of it involves caning, bentwood, and weaving. And all-natural materials and textiles. The centerpiece of the room is the Piero Lissoni sectional, which is composed so you can face any direction, although most people choose to sit facing the window. I know I do. ■



French-oak paneling surrounds the metal staircase that rises to the top level.



A vintage chair found at a flea market, a desk by GamFratesi for Ligne Roset, and an Artemide floor lamp in the master bedroom.



The master bath's tub and fittings are by Antonio Lupi. For details, see Resources.



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Designed to Inspire / Creating Your Forever Kitchen

Creating the kitchen of your dreams? "Choose what feels timeless," suggests **Designer Nate Berkus**. "Think in terms of what you'll love forever, not just in this moment." As Artistic Advisor to **LG Studio**, **Berkus** inspired a new line of **LG Studio appliances** with pro-style features like hefty metal knobs and flat doors—for a suite that's both well designed and hardworking, giving you a kitchen you'll love for years to come.

LESS-IS-MORE AESTHETIC.
Nate suggests matching the clean lines of your appliances with classic touches, like white subway tile and black lacquer cabinets. "Simple and elegant is always best in this space."

SEAMLESS PRO-STYLE.
Every detail matters, that's why we wrapped the water dispenser in the same stainless steel as the rest of the fridge. "Details make every space feel important; that goes for the kitchen, too."

LASTING SPLURGES.
"I like a room that has a sense of history. To achieve that in your kitchen, consider vintage wood flooring or an island that features antique brass details. Both are forever choices that you'll never tire of."

FOREVER GLOW.
"Lighting is especially important in the kitchen. Consider a mix of under-cabinet and hanging pendants to offset the elegance of your finished design."

Discover the Nate Berkus-inspired LG Studio appliances at LGStudio.com

LG STUDIO



Duck marinated in Scotch whiskey and spices and then roasted brings rich, smoky flavors to the autumn table. The Limoges porcelain platter and dinner plates are by Hermès, the glasses are by Moser, and the fabric is by Loro Piana. For details, see Resources.

GAME THEORY

Roast duck, that perennial fall favorite, becomes even more delectable when it is steeped in whiskey and exotic spices. **BY DANIEL BOULUD**

PHOTOGRAPHY BY DAVID PRINCE / STYLED BY CATHERINE LEE DAVIS

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Colorful Swiss chard, the perfect accompaniment.

During the holidays, I love to serve a whole roasted duck, its skin crispy and bronzed and the meat slowly roasted until it is moist and flavorful. The version we serve at Daniel restaurant, *canard à la presse,* is a showpiece that comes with a sauce made from a marinade of Port wine, red-currant jelly, and orange and lemon zests. This recipe is a variation on that theme. Instead of Port, the duck is steeped in a marinade containing whiskey, which imparts a deep, smoky taste. A mixture of spices—coriander seeds, peppercorns, and cloves—adds kick, while the addition of fresh orange juice and honey lends both tang and sweetness. Seasonal vegetables—Swiss chard for color, and celery root that has been roasted and cut into wedges—round out a meal that is perfect for any late-autumn celebration.

WHISKEY-SPICED DUCK WITH SWISS CHARD AND CELERY ROOT

Serves 4

- 1 tsp. coriander seeds
- ½ tsp. black peppercorns
- 2 whole cloves
- ½ tsp. ground allspice
- 1 4–5 lb. Pekin duck
- 1 small bunch thyme
- ½ cup Scotch whiskey
- Salt and pepper
- 1 yellow onion, quartered
- 2 lbs. celery root, peeled
- 1 T butter
- 2 bunches Swiss chard (about 1 lb.), stems and center veins removed, chopped, and reserved; leaves washed and torn into large pieces
- 1 orange, zested and juiced
- 1 T honey
- 1 cup chicken stock
- Pinch of chile flakes

In a small, dry sauté pan over medium heat, toss the coriander seeds, peppercorns, and cloves until toasted and aromatic. Transfer to a mortar and pestle or spice grinder and grind with the allspice. Transfer the spice mixture to a small bowl.

Remove the neck and wing tips from the duck and set aside; discard the giblets. Stuff the duck with the thyme and ½ teaspoon of the spice mixture, truss with butcher's twine, and then prick the skin all over with the tip of a knife. Rub the entire duck with the remaining spice mixture and place it in a large resealable bag. Add the whiskey, then seal. Place the duck in the refrigerator and let marinate for at least 6 hours, turning the bag over every few hours.

Preheat the oven to 400°F.

Remove the duck from the refrigerator. Let drain, reserving the whiskey marinade, and lightly pat dry with a paper towel. Season the duck all over with salt and center on the rack of a large roasting pan; place the quartered onion and the duck neck and wing tips in the pan. Place the celery root on a sheet of foil with the butter and season with salt and pepper. Wrap the celery root tightly and place directly in the oven at the same time as the duck. Roast for 30 minutes.

Meanwhile, bring a large pot of salted water to a boil and set a bowl of ice water on the side. Add the Swiss chard leaves for 3 minutes, or until just tender, then transfer to the ice water. Squeeze dry and set aside.

After 30 minutes, remove the pan from the oven, set the rack aside, and drain the fat from the pan, reserving it. Set the duck on a platter to rest for about 30 minutes. Reduce the oven temperature to 350°F.

While the duck is resting, set the roasting pan over medium heat, add the reserved whiskey marinade, orange zest and juice, honey, and chicken stock, and cook until the liquid is reduced by half to form a glaze. Strain and discard the solids and brush the duck with the glaze. Return the duck to the rack and set it back into the cleaned roasting pan; continue roasting for another 20 minutes or until it is golden brown and a meat thermometer inserted into the thickest part of the thigh reads 155°F. Remove the celery root from the oven and keep warm.

In a large sauté pan, add the reserved duck fat, Swiss chard stems and leaves, and the chile flakes, season with salt, and toss to combine. Set the pan over medium heat and sauté for 10 to 15 minutes, until tender. Remove the celery root from the foil and slice it into wedges.

Make a bed of the Swiss chard on a large serving platter and place the duck in the middle. Arrange the wedges of celery root around the duck and garnish with fresh herbs, if desired. ■



Valdespino Amontillado sherry.

WHAT TO DRINK

"My favorite pairing with duck is always a northern-Rhône Syrah," says Raj Vaidya, head sommelier of Daniel restaurant. "But in this case, with the richness of the whiskey and the citrusy sweetness, I would suggest a New World option, such as Vallin's Syrah 2012 [$34] from the Santa Ynez Valley in California. It's a spicy, earthy wine with a medium body." As an alternative, Vaidya recommends a dry sherry like Valdespino's Amontillado Tio Diego ($23). "Its salty richness is the perfect foil for the fattiness of the duck," he says.



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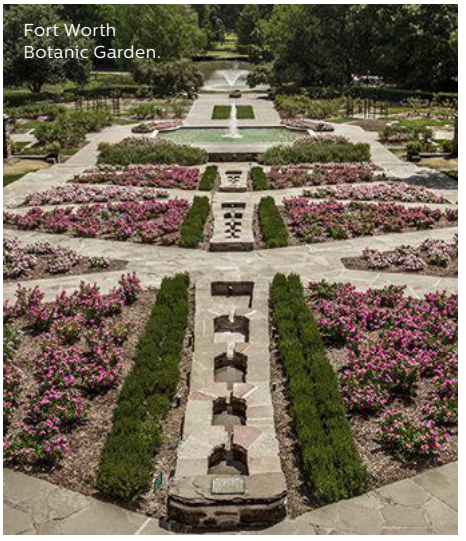


Dallas's Perot Museum of Nature and Science, designed by Thom Mayne and Morphosis.

DALLAS/FORT WORTH

These sister cities in Texas have moved far beyond the cowboy stereotypes to become thriving, sophisticated centers for culture, fashion, and cuisine.

BY ROB BRINKLEY PHOTOGRAPHS BY FREDRIK BRODEN



Fort Worth Botanic Garden.

If you visit Dallas and Fort Worth hoping to spot the city slickers of television fame—the cowboy-hatted oilmen in suits and boots, the socialites dressed in Easter-egg colors—you will most likely be disappointed. Today, modern-day dandies sprint across streets in well-cut jeans and European blazers. Women zip from business meetings to charity balls in innovative clothes sourced from the most cerebral designers. "Good-bye, big hair," says Ken Downing, fashion director of the Dallas-based department store Neiman Marcus. "That's a stereotype that no longer defines the area."

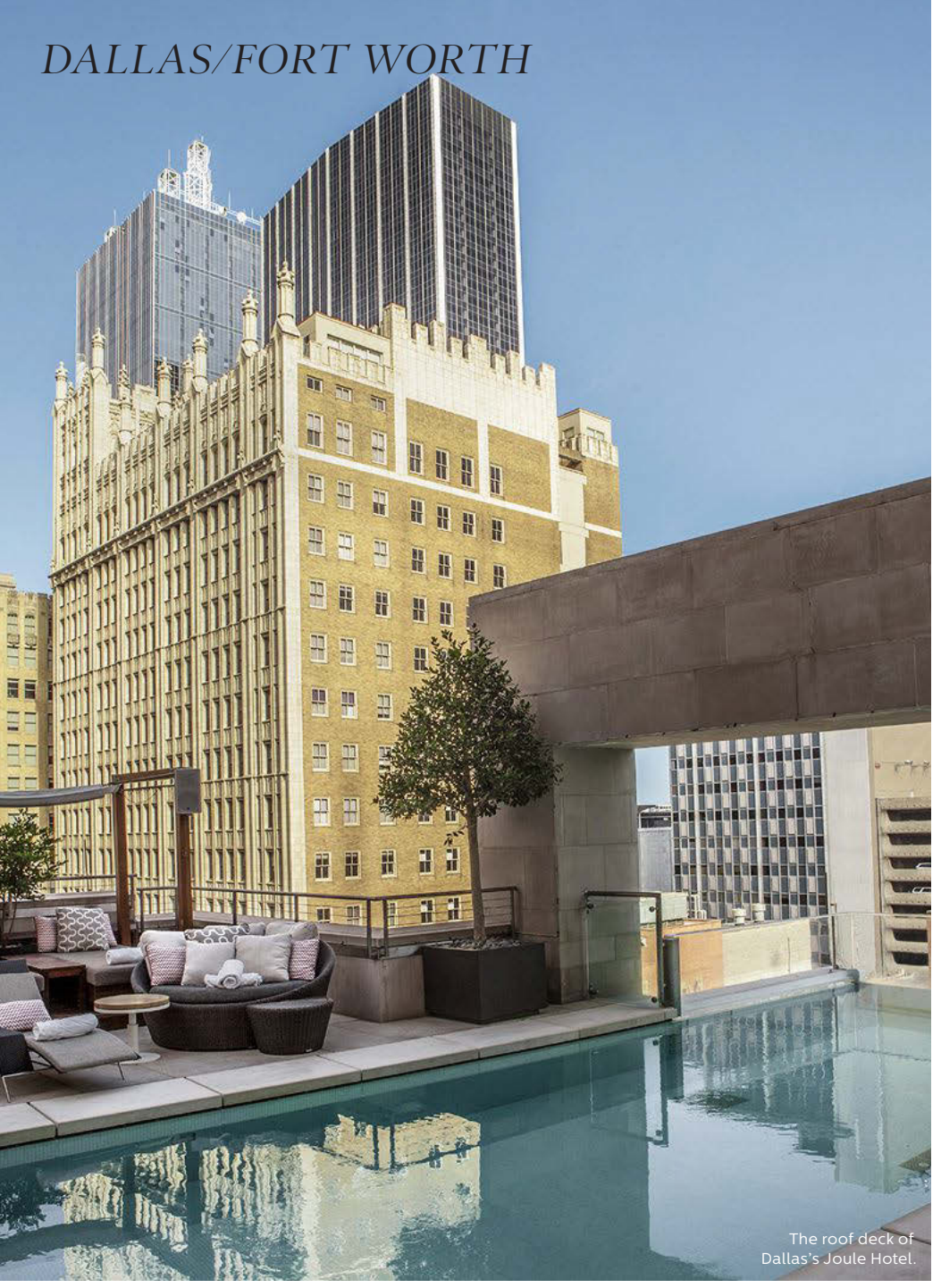
Located just 32 miles apart, both cities are witnessing a rise in population, as well as booms in business and building. In Dallas's buzzy Uptown, Cesar Pelli, the architect behind some of the world's tallest towers, is raising a billowy-looking glass office block that evokes the sail of a ship. Cranes dip and swoop along the Trinity River, hoisting elegant steel arcs into place for what will become the second dramatic span by architect Santiago Calatrava to open here within five years. Both bridges tie downtown to a reignited West Dallas, a hilly residential area with panoramic views.

"Neighborhoods once considered the wrong side of the tracks are now the right places to be," says Downing. Take the Bishop Arts District, a hip, walkable grid of streets lined with brick buildings, largely former warehouses that now shelter one-of-a-kind boutiques and acclaimed restaurants. Built in the 1920s and known for its vibrant murals, this area is undergoing a careful renaissance thanks to its passionate residents, who are wary of its historic character being stripped away.

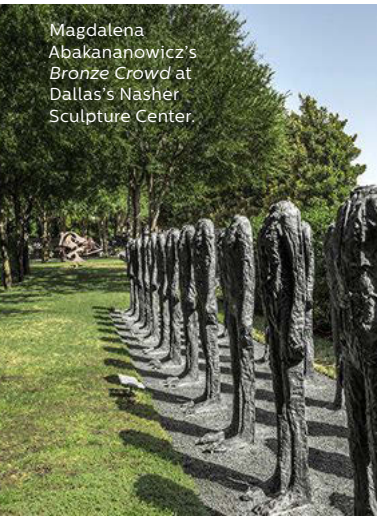
In Fort Worth, construction has begun on downtown's first new mid-rise building ▷

TOP: COURTESY OF THE PEROT MUSEUM


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The roof deck of Dallas's Joule Hotel.



Magdalena Abakananowicz's *Bronze Crowd* at Dallas's Nasher Sculpture Center.



Set & Co., a Dallas home shop.



Boulevardier restaurant in Dallas.

in nearly a decade. The enlivened Magnolia Avenue area has been dubbed the city's restaurant row, with old buildings transformed into bistros, pubs, and sidewalk cafés serving everything from Italian to Thai to vegan to, of course, Mexican.

"Fort Worth is a smaller town than Dallas," says Elaine Agather, managing director of J.P.Morgan Private Bank, who has residences in both cities. "There's a little less traffic and hubbub, and a little less frantic of a pace. But you also have finance, good restaurants, and great art. You get the best of both worlds."

Shopping is, unequivocally, a regional sport—one wherein Dallas tends to triumph. "Glamour is a given," says Downing. "Dallas is a city where you dress to impress." Style-obsessed Texans flock to Highland Park Village, which bills itself as America's first shopping center. Built in 1931 in the Spanish-Mediterranean style, it is now home to a wealth of internationally known luxury brands. The striking and modernist NorthPark Center, filled with stellar contemporary art and more than 200 stores, just observed its 50th birthday. Things are more relaxed in Fort Worth, says Agather, comparing the fashion sensibilities of the women in each town: "Dallas is edgier, more chic and current. Fort Worth is very classic and very elegant."

Both cities have become known for their outstanding museums. Fort Worth's Kimbell Art Museum houses a compact collection of international works, from Michelangelo to Mondrian, in a 1972 concrete-and-travertine masterwork by Louis Kahn; traveling exhibitions are ▷

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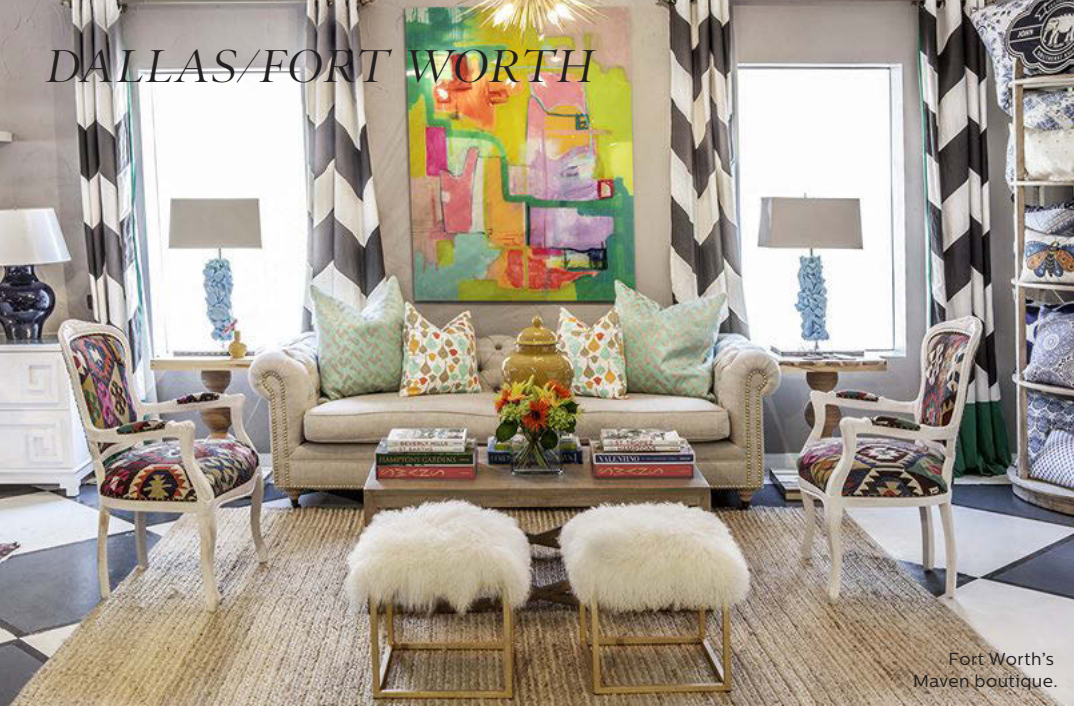
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Fort Worth's Maven boutique.



Melt Ice Creams in Fort Worth.



Fixture Kitchen in Fort Worth.

displayed in an airy pavilion by Renzo Piano, which opened to critical acclaim two years ago. Jeremy Strick, director of Dallas's Nasher Sculpture Center, is gaining notice for his canny exhibition programming. Over the past few years, the Nasher's own Renzo Piano building, with its peaceful garden right in the middle of downtown's bustle, has hosted shows of avant-garde artists such as Mark Grotjahn and Phyllida Barlow and designer Thomas Heatherwick. Meanwhile, every April, the Dallas Art Fair attracts more artists, more patrons, and more dealers to the city. The result is an influx of global connoisseurs who come to see, learn, advise, and buy, and also an increasingly sophisticated public. "Dallas has achieved special renown for its community of art collectors," says Strick, "for the quality and breadth of their collections, which are among the finest in the country, and for their extraordinary civic purpose, generosity, and collaborative spirit."

That philanthropic open-handedness is a suitable emblem of the local sense of hospitality. While the rootin'-tootin' stereotypes of the past may have vaporized, the famous Texas big-heartedness remains firmly in place. "Newcomers, both residents and visitors alike, are frequently surprised by the remarkable warmth they encounter here," says Strick. "I've found the welcome to be like nowhere else." ■



Fort Worth's Kimbell Art Museum, designed by Louis Kahn.

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The restaurant at Dallas's Rosewood Mansion on Turtle Creek.

WHAT YOU NEED TO KNOW NOW

ESSENTIAL DALLAS

The area code is 214 unless noted otherwise.

Admire the architecture. Those famously grand Texas gestures mean big commissions. Seek out buildings by I.M. Pei (the Morton H. Meyerson Symphony Center), Thom Mayne (the Perot Museum of Nature and Science), Ricardo Legorreta (the Latino Cultural Center), and Philip Johnson (Thanks-Giving Square).

Switch sides. Drive across Santiago Calatrava's harp-like Margaret Hunt Hill Bridge to West Dallas. The reward? Trinity Groves, a development of more than a dozen experimental eateries.

WHAT TO SEE

Bishop Arts District, *419 N. Bishop Ave., bishopartsdistrict.com:* This section of historic North Oak Cliff, located minutes from downtown, proudly bills itself as the city's "most independent neighborhood" and brims with one-off boutiques, clever design shops, and cozy gourmet restaurants.

The Dallas Arts District, *thedallasartsdistrict.org:* Nineteen blocks packed with performance halls and leading museums by such internationally renowned architects as Rem Koolhaas, I.M. Pei, and Lord Norman Foster—plus public art, restaurants, and the five-acre Klyde Warren Park, ingeniously built over a freeway.

Nasher Sculpture Center, *2001 Flora St., 242-5100, nashersculpturecenter.org:* This museum's eye-popping permanent collection, situated in a lush garden and a subdued Renzo Piano building surrounded by skyscrapers, includes sculpture by Picasso, Calder, and Giacometti, as well as contemporary artists.

Talley Dunn Gallery, *5020 Tracy St., 521-9898, talleydunn.com:* Influential and authoritative, this gallery and its scholarly director represent contemporary Texas standouts David Bates, Susie Rosmarin, and Erick Swenson, among many others.

Zhulong Gallery, *1302 Dragon St., 469-248-0345, zhulonggallery.com:* At this much-buzzed-about Design District gallery, director Aja Martin highlights art that showcases cutting-edge technology, from video and sound works to installations.

WHERE TO STAY

The Joule Hotel, *1530 Main St., 748-1300, thejouledallas.com:* This 161-room, 1920s Gothic stunner is the unofficial hub of downtown Dallas's shopping and dining renaissance. Its art-laden lobby—rescued midcentury mosaics included—is a scene in itself; its CBD Provisions restaurant is frequented by locals.

Rosewood Mansion on Turtle Creek, *3411 Gillespie St., 559-2100, rosewoodhotels.com:* Celebrities know and love this 143-room hotel for its discreet location and impeccable service; natives revere it for its restaurant—contemporary American fare served with French verve by chef Bruno Davaillon—and its late-night bar and patio scene.

WHERE TO EAT

Boulevardier, *408 N. Bishop Ave., No. 108, 942-1828, dallasboulevardier.com:* This French bistro in the Bishop Arts District is a favorite for its oysters, heady wines, house-made charcuterie, and bouillabaisse.

FT33, *1617 Hi Line Dr., Suite 250, 741-2629, ft33dallas.com:* Chef Matt McCallister's inventive dishes—such as dry-aged duck, milk-braised pork, and buttermilk pie—continue to win critical acclaim.

WHERE TO SHOP

Arteriors, *1413 Dragon St., 760-1741, arteriorshome.com:* Contemporary lighting, furniture, and accessories in a renovated 1950s building in the Design District. Don't miss the roof deck with views of the skyline.

Ceylon et Cie, *1319 Dragon St., 742-7632, ceylonetcie.com:* Designer Michelle Nussbaumer keeps her 10,000-square-foot shop jammed with antique and midcentury furniture, plaster torchieres, worldly accessories, and her own upholstered pieces, many in her signature ikat fabrics.

Forty Five Ten, *4510 McKinney Ave., 559-4510, fortyfiveten.com:* An influential boutique for women's and men's fashion—lines include Balenciaga, Givenchy, and Lanvin—and for home design, with chic wares by Kelly Wearstler and John Derian.

Grange Hall, *4445 Travis St., Suite 101, 443-0600, ufgrangehall.com:* Owners Rajan Patel and Jeffrey Lee offer "opulent oddities": fantastical home accessories, artisan-made jewelry, and indulgent apothecary goods.

Set & Co., *841 W. Davis St., 948-1000, setandco.com:* An airy corner shop filled with the global design finds of owners Adam and Jennifer Littke: evocative furniture, chic tableware, and stylish kitchenware.

V.O.D., *2418 Victory Park Ln., 754-0644, vodboutique.com:* This Victory Park boutique—known for its bohemian parties when designers come to visit—offers the best of Isabel Marant, Vanessa Bruno, R13, and more.

ESSENTIAL FORT WORTH

The area code is 817.

Get wet. At Philip Johnson and John Burgee's powerful Fort Worth Water Gardens, a public park near downtown's convention center, waterfalls rush 38 feet down terraced walls.

Ride the river. The cycling trails along the Trinity River connect parks, downtown, the Fort Worth Zoo, and the Fort Worth Stockyards, home to an exuberant indoor rodeo.

WHAT TO SEE

Fort Worth Botanic Garden, *3220 Botanic Garden Blvd., 392-5510, fwbg.org:* The oldest botanic garden in Texas consists of 110 aromatic acres of roses, perennials, and even herbs.

Kimbell Art Museum, *3333 Camp Bowie Blvd., 332-8451, kimbellart.org:* Louis Kahn's 1972 masterpiece is a must for architecture devotees, as is the colonnaded, concrete pavilion by Renzo Piano, with an imaginative glass roof, that opened in 2013.

WHERE TO STAY

The Ashton, *610 Main St., 332-0100, theashtonhotel.com:* Two downtown buildings—one Italianate and one Victorian—have been united into an intimate, 39-room boutique hotel.

WHERE TO EAT

Fixture Kitchen and Social Lounge, *401 W. Magnolia Ave., 708-2663, fixturefw.com:* Chef Ben Merritt creates comfort food with an eclectic twist, like brie-and-cranberry-salsa nachos and duck-and-sweet-potato hash.

Melt Ice Creams, *954 W. Rosedale St., 886-8365, melticecreams.com:* Recent standouts from a rotating roster of delectable flavors include salted caramel with pineapple jam, and grape-and-mint sorbet.

WHERE TO SHOP

Domain XCIV, *3100 W. 7th St., 336-1994, domainxciv.com:* Tad Watts and Mark Vaughan's 6,500-square-foot shop brims with fine furniture and accessories, both new and vintage.

Maven, *3811 Camp Bowie Blvd., 731-8545, designwithmaven.com:* Colorful contemporary bedding, throw pillows, and rugs, as well as furniture, lighting, and cocktail table books.


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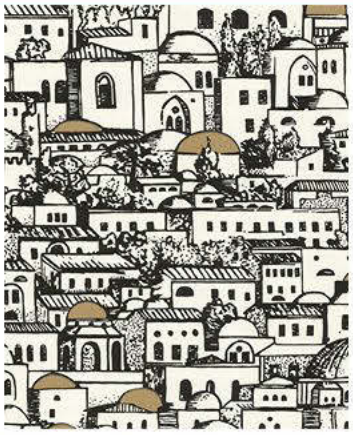


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November

RICHARD POWERS



GRAND ENTRANCE

To create her first Paris apartment, a young woman turns to designer Jean-Louis Deniot, who conjures a fresh, fanciful, and feminine take on traditional elegance

TEXT by DANA THOMAS
PHOTOGRAPHY by SIMON UPTON
PRODUCED by CYNTHIA FRANK



In the living room of a Paris apartment, which was designed by Jean-Louis Deniot, a sofa by Collection Pierre is upholstered in a Brochier fabric trimmed with ribbons by Samuel & Sons; lamps by Paul Evans flank a glass wall sculpture by Christophe Gaignon, the cocktail tables are custom designs, and the walls are painted in Paint Library's Eucalyptus. **FACING PAGE:** A painting by Mathieu Mercier hangs above a Jean de Merry console in a hall; the Tommi Parzinger floor lamps were found on 1stdibs, the pendant lights are by Ombre Portée, and the faux-stone walls were painted by Florence Girette. For details, see Resources.





The Middle Eastern princess knew she wanted something elegant in Paris's posh 16th arrondissement as her starter apartment. But the place also had to reflect her contemporary taste and modern lifestyle. Once she bought the 5,000-square-foot apartment, housed in a late-19th-century building, she perused the ELLE DECOR website in search of a designer to oversee its much-needed renovation. She landed on the work of Jean-Louis Deniot. "I fell in love with his design aesthetic, his attention to details, and his ability to create an artistic atmosphere in the spaces he designs," she says. "He mixes vintage pieces with modern elements, soft with strong, feminine and masculine. I knew then he was the right interior designer for my Paris apartment."

For Deniot, who is based in the city, the three-year-long project was a dream assignment. "The client wanted a grand French apartment without falling into the basic Haussmannian cliché," he says. "At the same time, she was only 25 years old, so she was looking for something fresh, eclectic, and playful." As she puts it, "I wanted it to feel homey but luxurious and artistic at the same time."

Deniot proposed a neoclassical theme with "clean lines and moldings and cornices that are more sober" than those of a typical Haussmann-era flat. She approved wholeheartedly.

Since the apartment had never been renovated in its 125-year existence, the layout was "obsolete," Deniot says. In old Paris homes, "the kitchens were systematically badly placed because the owners all had staff. We needed to adapt the plan to today's life: big bathrooms, walk-in closets, air-conditioning, and a modern kitchen. So we demolished everything inside and started from scratch. Nothing in the apartment is original except a door or two that we kept as a reference."

Once the new floor plan—with two suites and three other bedrooms—was finalized, Deniot met with the owner to figure out the palette. He proposed tones of blue "with a touch of green, like spring water," accented with matte gold. "Everyone likes blue," he says. "It's very calming. And it's easy to work with." He chose gold, he adds, "to make the

LEFT: The living room's half-moon sofas, shagreen-topped cocktail table, and bookcases are all custom designs, the side tables are by Jean-Louis Deniot for Jean de Merry, the 19th-century mirror is Italian, the light fixture is by Hervé Van der Straeten, and the sculpture is by Roger Desserprit; the plaster ceiling matches the custom-made rug by Diurne. For details, see Resources.



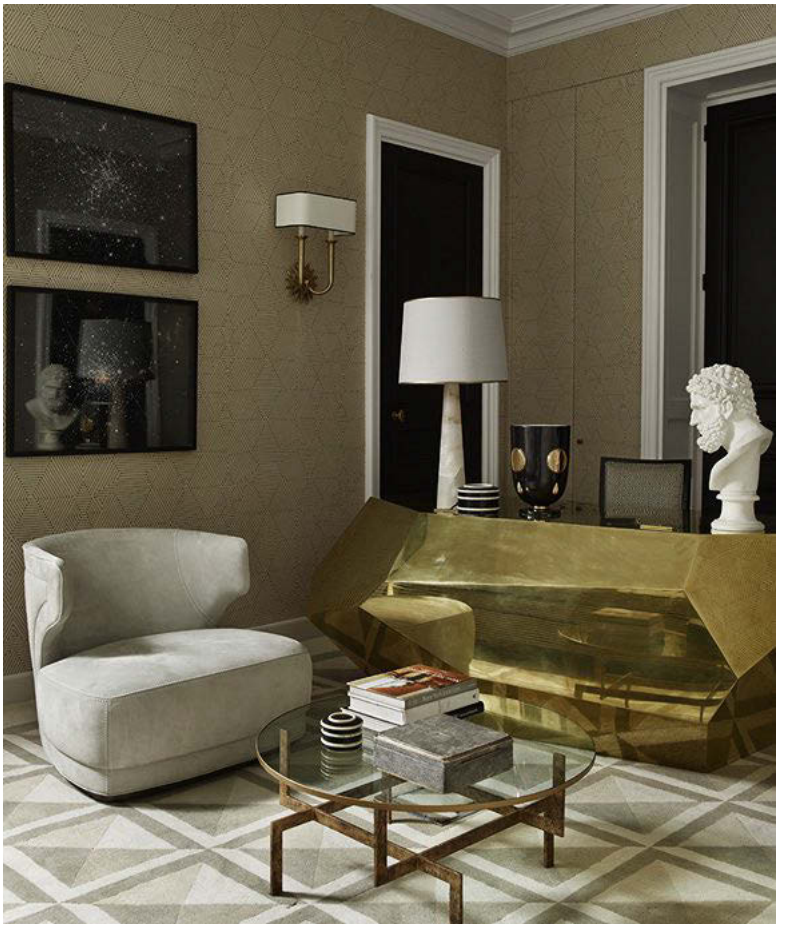


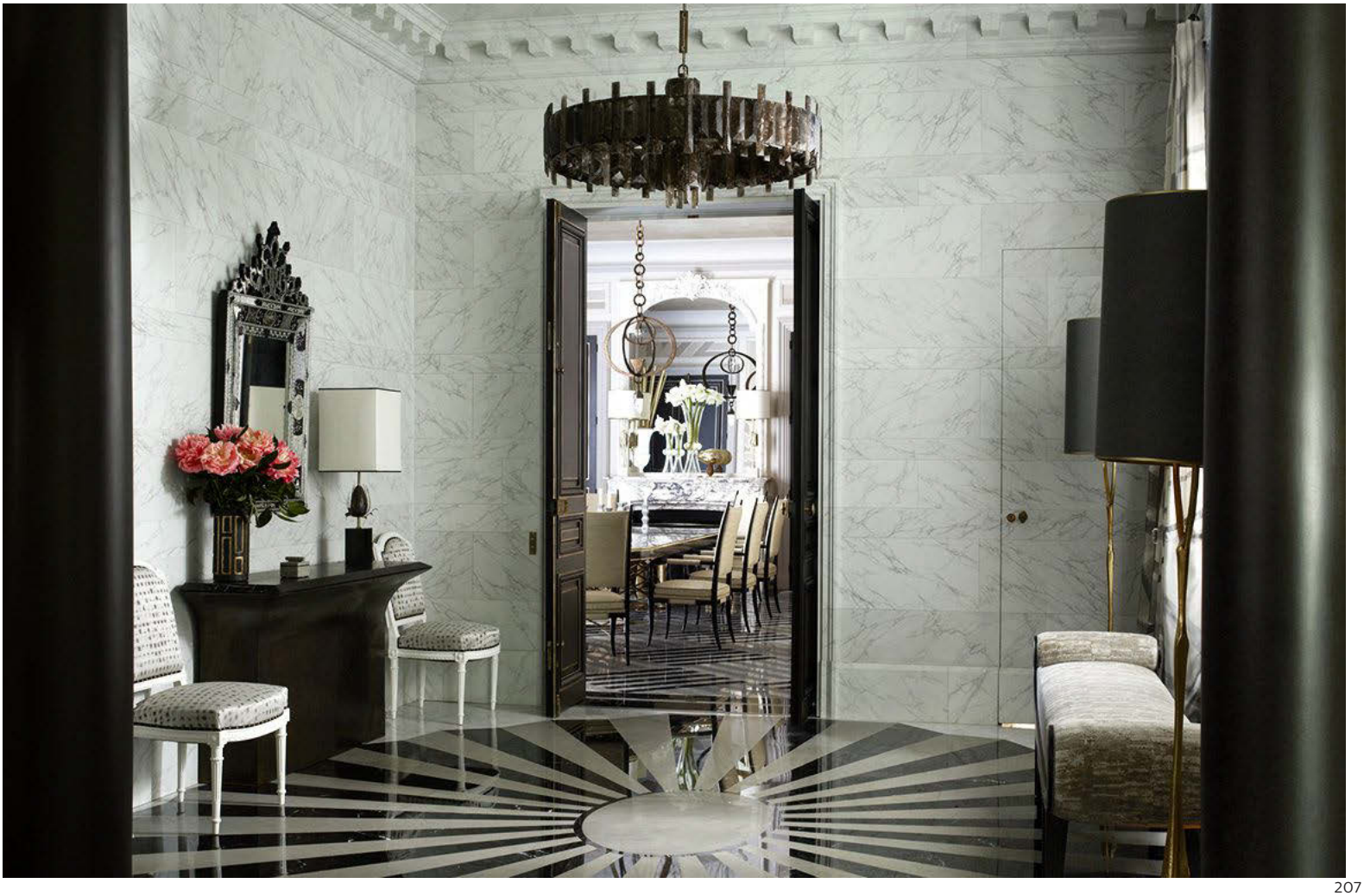
The dining room table and chairs are custom made, and the light fixtures are by Hervé Van der Straeten; striped wallpaper by Osborne & Little and flooring of Carrara and Nero Marquina marble were installed in custom patterns. For details, see Resources.



Pendants by Circa Lighting hang above the granite-topped kitchen island; the cabinetry is custom made, the range is by De Dietrich, and the flooring is granite and quartzite. **FACING PAGE, CLOCKWISE FROM TOP LEFT:** In the breakfast room, chairs and a banquette covered in a Lelievre fabric surround a table by Villiers, the pendant fixture is by Corbett Lighting, and the sconces are by Vaughan; the walls were painted by Florence Girette. A lamp by Arteriors tops a brass desk by Bardeaux Meuble in the study; the armchair is by Baxter, the photographs are by Dune Varela, the walls are upholstered in a Donghia fabric, and the rug and cocktail table are custom made. A light fixture by Mathieu Lustrerie, floor lamps by Maison Charles, and 19th-century Louis XVI–style chairs in the entry hall; the console is custom made, and the walls were painted faux-marbre. For details, see Resources.









The media room's cocktail table, armchairs, and rug are all custom designs, the sofa is by Jean-Louis Deniot for George Smith, and the painting above it is by Natalie Rich-Fernandez; the 1940s desk is by Maison Jansen, the curtains are of a fabric by Brochier, and striped wallpaper by Arte was hung horizontally. **FACING PAGE, FROM TOP:** A view of the enfilade from the master bedroom to the living room; the floor lamp is by Deniot. He also designed the dressing room's cabinetry, which is trimmed in a wallcovering by Phillip Jeffries; the pendant lights are by Ombre Portée. For details, see Resources.











decor somewhat precious, like a gem, and to add a touch of femininity—like a spark. Gold makes things more exciting."

The client's main request was for an oak-clad kitchen because, Deniot says, "she wanted the kitchen to feel warm. She is taking cooking lessons in Paris and plans to spend a lot of time in the kitchen, making meals for friends." He dressed up the wood with mirrored cabinets and polished nickel trim, so it wouldn't look like a country kitchen. The result, he says, "is like the Hall of Mirrors. It looks like a ballroom."

For the adjacent breakfast nook, Deniot brought in a painter to create a trompe l'oeil mural inspired by the marble atop the kitchen's 15-foot-long island. In the dining room, which carries on the same natural oak hues, Deniot had the traditional striped wallpaper installed at a variety of angles, resulting in a giant geometric pattern similar to the marble flooring. In the sweeping living room, he asked the plasterers to create a ceiling molding that echoed the rug design.

Much of the furnishings and lighting came from the United States—including vintage William Haines chairs and bronze lamps by Paul Evans in the living room, and a Tony Duquette chandelier in the master bath—because, Deniot explains, "American houses are so much bigger than everywhere else, so the scale is large. When you do a big apartment like this, you need generous proportions." He also mixed in European pieces, such as Louis XVI armchairs and Wedgwood bibelots, to add a Continental flair.

Deniot relied heavily on European artisans to produce site-specific work, such as the marble-and-bronze console in the entrance hall, a bronze-and-opaline dining table that seats 24, an aluminum patina on the dining room ceiling to reflect the light, and the hammered-silver cabinetry in the master bath. For the chartreuse-accented media room, he hid the flat-screen television behind a one-way mirror over the fireplace, so the room looks like a traditional French sitting room when the television is off. "That's a Deniot creation!" he exclaims proudly.

Since the young homeowner didn't have an art collection—everything was purchased for the apartment—Deniot decided to use tableaux and sculpture as decorative elements. One of his favorite acquisitions is a series of gold nuggets (actually gilded resin) by artist Romain Sarrot in the master bedroom. "It's a work normally put on the floor, but I think it looks better on the wall—it's like 24-karat-gold popcorn," he observes. The client was thrilled with the final result. "It was the first project we did together," Deniot continues, "but I don't think it will be the last." ■



In the master bedroom, the bed is by Jean-Louis Deniot for Collection Pierre, and the canopy is of a silk by Brunschwig & Fils, lined with a fabric by Colefax and Fowler; the carpet by Diurne and the nightstand are custom designs. **FACING PAGE, FROM TOP:** The tub in the master bath is by Jacob Delafon, with fittings by Waterworks, the sconces are by Niermann Weeks, and the Veere Grenney chair is covered in an Armani/Casa fabric; the chandelier is by Tony Duquette, and the vanity, mirror, and marble flooring are all custom designs. A corner of the master bedroom features a custom sofa covered in a fabric by George Spencer Designs, an armchair by Andrew Martin in a Beacon Hill fabric, a cocktail table by Willy Daro, and a 1950s lamp by Marianna von Allesch; a series of sculptures by Romain Sarrot hangs on walls covered in a Harlequin fabric trimmed with ribbons by Mokuba. For details, see Resources.





PRIVATE *VIEWING*

For a gentleman collector of rare breadth and vision, Marjorie Reed Gordon crafts a serene Upper East Side penthouse retreat where art is the star

TEXT by KATE BETTS
PHOTOGRAPHY by WILLIAM WALDRON
PRODUCED by CYNTHIA FRANK

Art was always going to be the focus of this Upper East Side penthouse, the property of a collector who wanted to display his paintings, sculpture, and photographs in a cool, modernist environment. "I was trying to be understated rather than overstated," he says by way of explaining the pristine space. "I wanted a place that is very relaxing, that's all white, and that serves mainly as a background to the artists' work."

To accomplish that, he brought in Marjorie Reed Gordon, a longtime friend and well-known decorator, to renovate the jewellike apartment that had once belonged to a Vanderbilt.

"The pictures were always the first consideration, and everything else is a backdrop for the magnificent collection," says Gordon, who understood right away that what's on the walls is the one thing that makes the rooms sing. Of course, this is her seventh project with the client, so she also knew exactly what he meant when he said he wanted something very relaxing.

"It's a penthouse with incredible bones overlooking the world," says Gordon. "The boiserie in the library is amazing. The terrace is the single most beautiful terrace in New York City." But her client called for utter simplicity—a serene and spare space with all-white walls and filled with streamlined midcentury furniture. To that end, there is a Karl Springer goatskin-covered table with a Lucite base in the living room, a black-and-white bench inspired by the designs of

LEFT: In the living room of a penthouse apartment designed by Marjorie Reed Gordon for a Manhattan art collector, a custom-made sofa upholstered in a Kravet fabric faces vintage chairs by T.H. Robsjohn-Gibbings with cushions covered in a Holly Hunt fabric; the bench is by Mies van der Rohe, the table lamps are by SCDS Ltd., miniature stabile sculptures by Alexander Calder sit atop the cocktail table, and Pablo Picasso's 1971 *Homme Nu Assis* hangs above the custom-made fireplace. For details, see Resources.



The living room's vintage table and floor lamp are by Karl Springer, the side chairs are covered in a fabric by Kravet, and the side table is by SCDS Ltd.; the custom-made rug is by Beauvais Carpets. **FACING PAGE:** Artworks in the apartment include photographs from Irving Penn's "Small Trades" series and a painting by Agnes Martin; a lacquered tabletop by Robert Kuo sits on a base from the client's collection, the bowl by Kevin Grey is from Maison Gerard, and the flooring is limed oak. For details, see Resources.



T.H. Robsjohn-Gibbings, and a round tabletop from Robert Kuo that Gordon had lacquered white.

"It's really not about the decoration," Gordon demurs. "It's about living beautifully with simple things and art."

Indeed, a spectacular late Picasso floats over the fireplace—"one of the few late Picassos" he owns, says the collector. "I found it extremely interesting because it's so different." It's also the only artwork in the apartment that boasts any color. In the master bedroom, a muted Agnes Martin painting reflects the creamy simplicity of the space. Perhaps the biggest statement in the apartment is the grid of 18 photographs by Irving Penn. The portraits are from his famous "Small Trades" series, shot in the 1950s, of skilled tradespeople in work clothes and carrying the tools of their occupation. The subtle contrast between the austerity of Penn's subjects and the sophistication of their setting seems to mimic the mood of the apartment.

The homeowner, who has been collecting Penn's work for more than 35 years, decided to display the images in the fashion he believed the artist had conceived them. "When thinking about installing art, one has to think about what the artist had in mind," he explains. The inspiration for this display came from a show of Jim Dine's "Hearts" series at the Whitney Museum of American Art. In that show, the curator had installed more than 30 of Dine's "Hearts" paintings on one wall.

"I realized that when you put the series together, you see it both as a collection and as individual works. And that's what I wanted," he says. "Penn captured a moment in history that is disappearing—the working-class small trades of England, France, and America—so I thought, Let's put them all together. Where else will you see a chimney sweep today?"

The Penn series, which was originally inspired by 19th-century prints of characters—what the French called *types*—includes more than 70 images. He chooses to display only a fraction of the entire collection, and to place them in the same room with a quadrant of the photographer's "New Guinea" series from the late 1960s.

"My client has traveled so much, and he has seen the best of everything," Gordon says. "If anything, the simplicity of this space and the beauty of his collection are about living a life of great quality." No need to overstate it. ■

In the living room of a Manhattan apartment designed by Steven Gambrel, a pair of Art Deco Swedish chairs is covered in a fabric by Mulberry Home, the sofa, upholstered in a Stroheim fabric, is custom made, as is the cocktail table, and the Art Deco mantel is from Jamb; the paintings are by, from left, Philip Guston and Kenneth Noland, the walls are covered in Venetian plaster, and the custom-made rug is by Beauvais Carpets. For details, see Resources.



MAESTRO of the MIX

For a home on the Upper East Side, designer Steven Gambrel throws out all the rules and gleefully juxtaposes periods, colors, and patterns, emerging with a whole new take on family comfort

TEXT by CAROL PRISANT · PHOTOGRAPHY by DOUGLAS FRIEDMAN
PRODUCED by CYNTHIA FRANK




WHISTLER





CLOSE YOUR EYES and picture a classic Fifth Avenue apartment overlooking Central Park. You're seeing polished mahogany, perhaps? Lots of mirrors and lacquer? Slabs of marble, and bronze, maybe, and brilliantly gilded just about everything else? All sorts of materials, in fact, that aren't warm, practical, easygoing, soft, or remotely family friendly. Which is why, for this young family of four who yearned for comfortable, functional space, architect Peter Pennoyer closed his eyes and envisioned a major reconfiguration of their new apartment's rooms, and capped his dazzling refit with a grand enfilade of stately park-view windows. Simultaneously, designer Steven Gambrel closed *his* eyes and imagined fumed-oak flooring, patterned carpets, knotty-pine walls, strategically allocated high-gloss paint—and all of that with a 1950s subtext: an inventive fusion of the rough with the refined.

"And yet," the husband says, "our friends are amazed at how comfortable it is. I think people can spend whatever they want, but if it doesn't feel like home, well…why?"

And because their rented apartments never felt like home, these nonnative New Yorkers with two little boys were "looking for permanence," says the wife. "And this was a duplex apartment," her husband adds, "so it felt like a house. But we knew we didn't want anything formal."

Gambrel, whose work they'd long admired, understood exactly what they desired and designed a home so easy, and so relaxed, that none of the effort shows. But it's there. Patterns, colors, textures, and styles are combined in ways that seem inexplicable but are also wildly successful. In the living room, for instance, he set the sofa and chairs in two unrelated pink patterns on a gray rug. He added raspberry-banded beige curtains along with not-quite-coral trim paint (one of several he mixes himself, labeling this one a "dirty

ABOVE: A French oak table is paired with 1950s chairs by Jules Wabbes and a circa-1950 French chandelier in the dining room; églomisé mirrors, framed in cerused oak, surround an 1830s marble fireplace, and the chevron floor is antique fumed oak. **LEFT:** In the library, a painting by Stephen Pace hangs above a custom-made sofa covered in a silk velvet by Robert Allen; the ottoman, upholstered in a Keleen leather, and club chairs, in an Old World Weavers fabric, are custom designs, and the pendant lights are by Steven Gambrel for the Urban Electric Co. The walls are painted in Nimbus Gray and the doors in Chocolate Pudding, both by Benjamin Moore, and the rug is by Stark. For details, see Resources.





pink") against walls as pale as morning mist; the pièce de résistance has to be the black marble fireplace mantel with its alabaster urns. "I show the clients a collage with all the components on it to see how they speak to one another," Gambrel explains of his process. "Based on that, we make our decisions." But that mantel was the very first thing they were shown, and the wife burst out with, "What? In a house with two growing boys?" (The men double-teamed her, however, and she's kind of fond of it now.)

"In the best collaborations, the architect and designer learn from each other," says Pennoyer. Happily, their clients did, too. "You hear horror stories about projects like ours," says the husband, "but we knew we had the dream team." "Although," adds his wife, a small-town girl, "sometimes I felt I had to bring them all down to earth. I wore my Dubble Bubble sweatshirt to meetings so that Peter and Steven would keep in mind who I am, and how I want to live."

Which explains the most remarkable feature of this 21st-century apartment—its sizable knotty-pine family room, where the boys play full-fledged soccer games and the grown-ups enjoy hanging out. Knotty pine has rarely been seen in urbane spaces since Frank Sinatra wore bow ties, but Gambrel laughs and says, "It's not in vogue, but I like the humble material. I think it's funny and warm." He furnished this room with, among other choice bits, a French painting from the 1950s and a small lacquer side table based on a '50s prototype.

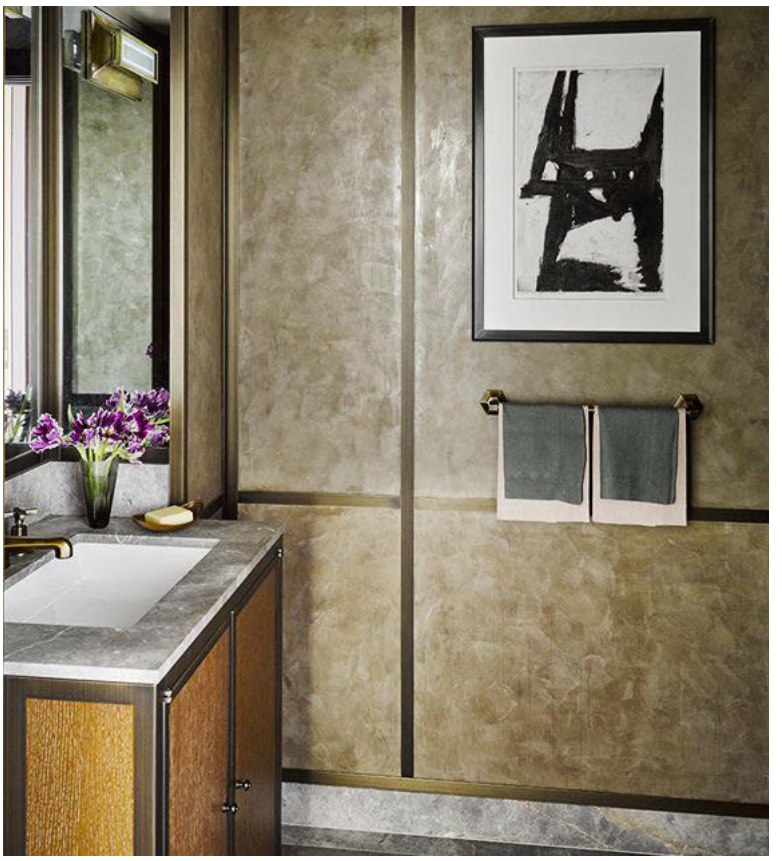


The family room's sectional sofa, upholstered in a Travers fabric, cocktail table, and club chair, covered in an Old World Weavers fabric, are all custom designs, the cube table is by Steven Gambrel for the Lacquer Company, and the 1940s trapezoid end table is by William Haines; the walls are paneled in Scottish pine, and the custom-made rug is by Stark. **FACING PAGE:** The kitchen counters are Calacatta Gold marble, the sink fittings are by Waterworks, and stools by Palecek are covered in a Designtex fabric; the cabinetry is painted in Benjamin Moore's Stonington Gray, the hood is custom made, and the walls are sheathed in Walker Zanger tiles. For details, see Resources.

All that's missing is the silver cigarette boxes and standing ashtrays.

The dining room was a whole other ball game. It's just a large center hall, really—an enclosed interior room. Yet it doesn't feel claustrophobic because Gambrel plays with basic assumptions. Basically, he says, people are used to seeing windows and curtains, but because this space has neither, he mounted églomisé glass panels on the walls. (Églomisé is a process in which the back of the glass is silver- or gold-leafed in patterns or designs.) Then he tucked tailored, skirted tables into the corners to achieve an effect that causes diners, unconsciously, to read the glass paneling as windows, and the skirted tables as curtains. All expectations have been (subliminally) met, and guests feel right at home.

The family's expectations have been nicely met, as well. From their forever views of Manhattan skies to the quietly practical kitchen to the brilliant greens of the guest room, they love their modernized, humanized, endearingly retro version of relaxed, millennial chic. "Our home isn't over-the-top," says the wife. "It's very true to who we are." "We don't mind nicks in the fumed-oak floors," her husband adds. "Little quirks and imperfections are our style." ■





In the master bedroom, the slipper chairs are covered in a fabric by Sabina Fay Braxton; the sofa is upholstered in a velvet by Camengo, the 1950s cocktail table is Italian, the silk wallcovering is by Phillip Jeffries, and the rug is by Stark. **ABOVE:** A drawing by Robert Longo hangs in a powder room; the sink is by Toto, with Lefroy Brooks fittings. For details, see Resources.



The bed in the guest room is upholstered in a Pindler fabric, the chandelier is from the 1960s, the wallcovering is by Phillip Jeffries, and the custom-made rug is by Niba Collections. For details, see Resources.



In the living room of a Berlin apartment designed by Robert Couturier for a New York businessman, the vintage leather sofa and armchair are by Frits Henningsen, a custom-made sofa is covered in a print by Josef Frank, and the cocktail tables are by Poul Kjaerholm; the marbleized consoles and gilt-wood table are Italian, the japanned bookcase is Louis XV, the walls are painted in Farrow & Ball's Pointing, and the rug is Indian. For details, see Resources.

AN ENLIGHTENED APPROACH

Inspired by the vitality of Berlin, a New York businessman enlists his frequent collaborator Robert Couturier to fashion a pied-à-terre in the heart of the city that reflects his wide-ranging passion for the decorative arts

TEXT by NANCY HASS
PHOTOGRAPHY by WILLIAM ABRANOWICZ





THE ENTREPRENEUR, known for his voracious intellect and cultural sophistication, has for decades relied on designer Robert Couturier to help create grand residences in world capitals, such as New York and Paris. As a true master of the universe, he jets from one city to the other, doing deals. But Berlin was different, he says: "I have absolutely no business in Berlin. That's not why I'm there."

Instead, what drew him to the city was sheer passion, emotional and philosophical. Although his family has for generations been based in Manhattan, his ancestors were German Jews, and Berlin has become a spiritual home. He is endlessly fascinated with its literary and artistic ambitions, its superb cultural offerings, and its complicated, often tragic history.

He first visited Berlin in 1999 and noticed it was "populated by hippies and people on the dole, an open sore historically," he recalls. Over the next several years, he spent more time there, becoming involved with its world-class opera companies and classical music scene, as well as preservation issues. In 2011, he bought a raw space in a new building in a funky part of Mitte, which was once on the eastern side of the Berlin Wall. His tony German pals, who mostly lived in estates outside town but kept apartments in the city center, assumed he would buy a place near theirs, in a more genteel area that is home to the few gracious 19th-century buildings that hadn't been destroyed by bombs in World War II. But he wasn't interested. "It's like the Upper East Side or TriBeCa, those neighborhoods," he says. "I've done that. I wanted something younger and edgier."

The 2,400-square-foot apartment, conceived with Couturier, is the first contemporary space he has occupied. The penthouse of a six-story building, the highest allowed by zoning rules, it has floor-to-ceiling windows and is "almost too bright," he says—a complaint rarely heard in gray, rainy Berlin. Spacious terraces are accessible from almost every room. The view below is of industrial buildings from the 1800s; he can see the Fernsehturm tower and Alexanderplatz as well. He rides his bicycle everywhere, happy, he says, to be in "the shadow of Bach and the Weimar era and Wagner."

Despite the ultramodern footprint, the three-bedroom apartment is no minimalist statement. Both he and Couturier, the go-to architect and designer for a certain strata of highly refined international client, are steeped in history, and their knowledge is much in evidence. "He and I relate on a very easy level after 25 years of doing apartments together," says Couturier. "I don't think I've worked with anyone who has a stronger and deeper way of looking at the world."

The two have a running dialogue, bringing each other ideas and photos, as well as descending—or ascending—into long conversations about Aeschylus, Spanish Hapsburg architecture, and Seurat. "We have an amazingly good time, and we are always learning from each other," says Couturier. As the entrepreneur puts it, "We both have a lot of good ideas and a lot of bad ideas."

Divorced with college-age children, the homeowner is mad about auctions and spends his time on planes poring over catalogs. One of his favorite periods is late-18th-century Directoire, a style that incorporates classical references with pared-down elegance, but his tastes range from ancient Greek forms to Danish modern, Fragonard to David Smith. He is even confident enough to choose pieces he loves from designers he is not a fan of—thus the Fornasetti table with motifs of Roman coins and medals in a casual dining corner. "I am not big on Fornasetti, but I love that piece." He also courts contrast by mixing periods: Fritz Hansen stools stand at the kitchen bar beside a 19th-century carved-walnut cabinet, and midcentury chairs fit sleekly beneath an 1820s library table. Near the window is an angular Gio Ponti high table with a light-blue laminate top. "It's Berlin," he says, explaining the juxtaposition. "Make your own sandwich!"

As part of the mix, he has taken a few things from his childhood apartment on the Upper East Side, a gracious place where his mother mixed fine 20th-century furniture with inherited antiques. The Berlin living room features a pair of enormous wooden doors that she had coordinated with some "ridiculously heavy" German dining room pieces he left behind; set in the contemporary space, the geometry of the panels feels utterly up-to-date. In the master suite, a Saarinen womb chair, now covered in a bold stripe, came from his boyhood bedroom.

"Part of the reason I have done all this is that it's important to me that my children know the city," he says. "That they're comfortable here and understand its history. This is really the perfect place to stay as we explore." ■

ABOVE: The kitchen and dining area feature an 1820s French library table, a 19th-century Italian cabinet, and Bauhaus pendants above barstools by Fritz Hansen; the kitchen cabinetry is by Allmilmö, the sink and fittings are by Blanco, and the herringbone floor is mahogany. **FACING PAGE, CLOCKWISE FROM TOP:** In the master bedroom, the leather bed is by Savoir, the sconce is by Soane Britain, and a Saarinen chair is upholstered in a Robert Kime stripe; the artwork is by Tom Cohen, the walls are covered in a jacquard velvet by Colony Roma, and the antique rug is Persian. A guest-room bed by Savoir is upholstered in a fabric by Pierre Frey, the 18th-century armoire is French, and the antique chest is Italian; the sconce is by Soane Britain, and the wallpaper is by Aleta. Couturier designed the mirror and Corian sink in the powder room, the fittings are by Dornbracht, and the wallcovering is by Surface View. For details, see Resources.







TAKING IT TO THE LIMIT

Designer Kelly Behun is known for bringing dramatic flair to modern spaces, but her latest client challenged her to think even bigger, bolder, and better

TEXT by INGRID ABRAMOVITCH
PHOTOGRAPHY by RICHARD POWERS
PRODUCED by ROBERT RUFINO





In the library of a Park Avenue apartment designed by Kelly Behun, the banquette, upholstered in a cotton velvet by Schumacher, and backgammon table are custom made, the armchairs are by Josef Hoffmann, and the Memphis-style tables are vintage; the photograph is by Bert Stern, the lacquered walls and gold-leaf ceiling are custom finishes, and the carpet is by Stark. For details, see Resources.

WHEN IT COMES TO wallcoverings—or anything else, really—Kelly Behun is no wallflower. The New York decorator, who got her start collaborating with Ian Schrager and Philippe Starck on the design of boutique hotels, creates minimalist interiors enlivened with unexpected gestures, whether it's a jolt of strong color, a quirky artist-made chair, or the anachronistic touch of a 1970s-style hanging macramé planter.

Given her penchant for bold strokes, Behun was pleased when her Park Avenue client agreed to line the entry hall of her apartment with wallpaper hand-painted with a pattern of Rorschach-like ink blots. But to the designer's surprise, the homeowner proceeded to up the ante. "I thought I was audacious, but she is on the next level," Behun says.

The woman, an art collector who owns several homes around the world, found a wall sculpture to hang on top of the ink blots: a massive aluminum piece in neon pink and orange by the British artist Rana Begum. Behun admits the idea made her nervous. "At first I thought, Oh boy," she says. "I thought it might be too much. But it turned out





The entry features a bronze bench by Robert Wilson, a wall sculpture by Rana Begum, and a vintage Pablo Picasso rug; the hand-painted wallpaper is by Porter Teleo. **FACING PAGE, FROM TOP:** The dining table is by Hervé Van der Straeten, the Charlotte Perriand chairs are from Cassina, the custom light fixture is by Lindsey Adelman, and the flooring is white oak; the video portraits of Lady Gaga are by Robert Wilson, the ceramics are by Cody Hoyt, and the series of drawings is by Jose Dávila. The living area's custom-made banquettes are covered in a Pierre Frey fabric, the 1970s side table is by Meret Oppenheim, and the pendant is by Hervé Van der Straeten from Ralph Pucci; the 1960s sconce is by Barovier & Toso, the silk wallpaper is by Romo, and the custom-made rug is by ABC Carpet & Home. For details, see Resources.



In the family room, a custom-made sectional sofa is covered in a Pindler linen, the cocktail table is by Nada Debs, the striped chair is by Kelly Behun Studio, and the vintage tubular chair is by Joe Colombo for Flexform; the photographs are by Gray Malin, the wallpaper is by Schumacher, and the carpet was found in Marrakech. **FACING PAGE, CLOCKWISE FROM TOP:** Beds by Room & Board are dressed with Frette linens, the light fixture is by David Weeks Studio, and the stool is by the Haas Brothers; the wallpaper is by Porter Teleo, and the rug is from Anthropologie. A hallway vestibule has a custom-lacquer finish and steel-and-glass pocket doors that lead to the kitchen; the light fixture is custom made and the chairs are by Matégot Nagasaki. A chair by Kelly Behun Studio and a custom-made desk in a guest room; the vintage beaded sculptures are Nigerian. For details, see Resources.











to be perfect. I realized then that this project was going to be an adventure."

The two women connected after the homeowner read an article in ELLE DECOR on Behun's design of an apartment for Ivanka Trump (October 2012). She and her husband had just purchased an apartment with similar bones: a 5,500-square-foot pied-à-terre where they hoped to gather three generations of their family for get-togethers in New York. With five children and an ever-growing brood of grandchildren ranging in age from newborn to teen, the couple wanted a home where everyone could feel comfortable. The renovation was also tricky, as it involved combining two apartments and dealing with a space that was lacking in architectural character. "The location and size were perfect for our family," the woman says, "but the layout was not an easy one to work with, and the ceilings are low."

The more Behun got to know her client, the more she welcomed her input. In fact, she was dazzled by the charisma and adventurous spirit of this jet-setter, whose social circle includes artists such as the experimental theater director Robert Wilson. "She is a hoot, traveled and cultured, and with a wicked sense of humor," Behun says.

It was the homeowner's idea to place Wilson's video installation of Lady Gaga in the dining room, overlooking a table that she had noticed while attending a cocktail party at the home of Parisian furniture designer Hervé Van der Straeten (she persuaded him to sell it to her). She commissioned Japanese-style silk-trimmed *sudare* blinds from another acquaintance, Lilou Marquand, a French designer who worked as Coco Chanel's personal assistant for 17 years. For her library, she requested the same shade of blue lacquer she had used in the entrance to her previous New York apartment. "I mixed the color myself," the client says. "It's a true China blue." Behun re-created the hue by color-matching it to a fleck of paint scraped off the old door.

For the most part, the relationship between designer and client was a genuine collaboration. When the homeowner wanted cherry blossom–patterned wallpaper in the master bedroom, Behun enhanced the effect by stage-managing the placement of each tree, down to the direction in which the leaves were blowing. After they agreed on a classical furniture scheme, Behun didn't bat an eye when her client returned from a trip with a pair of duck-feet lamps with ostrich-feather

LEFT: In the children's room, the beds have headboards upholstered in a Kravet suede, the linens are by Sferra, and the sunburst mirror is by Misha Kahn; the wallpaper is by Studio Printworks, and the rug is by Kinder Modern. For details, see Resources.

The custom-made bed in the master bedroom is upholstered in a velvet by Dedar, vintage bedside tables by Enrique Garcel are topped with lamps by Porta Romana, and the chair is by the Campana Brothers; the hand-painted wallpaper is by Gracie, the curtains are of a silk linen by Christopher Hyland, and the rug is by ABC Carpet & Home. **BELOW:** An Art Deco Chinese rug in the marble-clad master bath. For details, see Resources.

shades, which she placed atop the vintage bedside tables. On the contrary: Behun volleyed back by suggesting the purchase of a chair by the Campana Brothers made of tennis rackets. "Her response was always 'Of course, of course,'" Behun says.

As much as the client loves color, she opted for a more neutral palette for the apartment's shared spaces. An open kitchen in crisp white sets the stage for multigenerational family meals. The apartment's long rectangular living room shimmers in shades of silver, gray, and bronze. But the sense of restraint stops at the grandchildren's areas, which blend cheeky David Hicks–style geometrics with such cartoonish touches as beaded heads, cat-faced cushions, furry stools, and a Crayola-yellow mirror by young artist Misha Kahn.

Meanwhile, there is art everywhere, from an 18th-century Japanese screen in the hallway depicting *The Tale of Genji* ("the first novel in history written by a woman, and my favorite book ever," says the client) to an animated rabbit painting by the late Iranian painter Farideh Lashai, who was a close friend of the homeowner's.

"She is just fearless, and if she loves something, she finds a way to make it work," Behun says. "That was the fun of collaborating with her. We pushed each other out of our comfort zones." ■





The wallpaper in a guest bedroom is by Schumacher, and the custom-made daybed is upholstered in a suede by Kravet. For details, see Resources.



In the drawing room of a London townhouse, which was designed by Philip Vergeylen of the firm Nicholas Haslam Ltd., the sofas are covered in a fabric by Colefax and Fowler, the armchair is upholstered in a Claremont fabric, the cocktail table is from the 1970s, and the jute rug is by Tim Page Carpets; the metal sculpture in front of the window is by Lucio Fontana, the abstract painting is by Alberto Burri, and the figurative painting by Carlo Saraceni is 16th century. For details, see Resources.

AN EYE FOR ARTISTRY

Designer Philip Vergeylen makes a clean sweep through a traditional London townhouse to transform it into a serene and elegant backdrop for an Italian connoisseur's stunning collection

TEXT by ROSLYN SULCAS · PHOTOGRAPHY by SIMON UPTON · PRODUCED by CYNTHIA FRANK



THE EARLY-19TH-CENTURY terrace house, a stone's throw from Harrods, was an impulse buy for its Italian owner, who found herself visiting London frequently after her son moved there a decade ago. "An Italian mother wants to be as close as possible," she says with a laugh. "I wasn't really thinking about buying, but every time I walked down the street, I thought, This is so cute. I loved the location, with a beautiful church across the way. Then I saw the house on the market, and that was it."

At the time, the four-story residence was a warren of small rooms and odd shapes. "It was a bit tired and twee, with a lot of chintz, and full of boiserie and niches," says Philip Vergeylen, the designer who masterminded the renovation. Vergeylen, with his partner Paolo Moschino, runs Nicholas Haslam Ltd., a division of the firm founded by the celebrated British designer. But the future proprietor wasn't deterred. "There was a feeling between me and the house as soon as I saw it," she says. "I could see it had the potential."

The brief, Vergeylen says, was to work around the homeowner's art collection. "I wanted to edit the space so that the art could sing. It wasn't about creating layers. I wanted it to be calm and Zen, the better to show off these strong pieces."

First, however, the house had to be reconfigured to create larger rooms, more baths, and a smooth spatial flow. Because the property is in a landmark district, there were severe constraints on structural





A 16th-century portrait by Antonio Moro hangs above a 19th-century Italian chair in the dining room, which is paneled in oak; the floor is black-stained oak parquet de Versailles, and the staircase beyond is original to the house. **FACING PAGE, FROM TOP:** The drawing room's doors, custom made of bronze and resin, flank Greco-Roman terra-cotta sculptures above a 19th-century English marble fireplace; the bench is a custom design. A 1970s dining table by Maison Jansen sits atop a vintage rug, the painting above the fireplace is by Lucio Fontana, and the 18th-century painting is by Giambattista Pittoni. For details, see Resources.













changes; the designer obtained permission to create a basement, which contains the gym, and to expand the ground floor, but was not allowed to add the additional floor on top the owner would have liked.

They nonetheless carved three airy bedrooms, each with an en-suite bath, out of the existing upstairs spaces. “There were maybe four bedrooms, one bathroom on the top floor, all the size of a handkerchief,” Vergeylen recalls. “Everything was changed.”

On the entrance level, the designer opened up an octagonal room, removed its false ceiling to reveal the original and create greater volume, and stripped the pistachio-green walls to fashion a serene dining area and drawing room that could showcase key artworks. “The walls here are faux-parchment—they are painted,” Vergeylen explains. “I did that because I wanted to control the tonality perfectly, which you can’t do with a natural material, and I didn’t want it to look new but to be unobtrusive.”

This kind of obsessive attention to detail is characteristic of the firm’s work; it can be seen, too, in a pair of floor-to-ceiling polished bronze doors in the drawing room. The custom-made pieces are inlaid with resin in a curving shape that represents the Tiber River in Rome, with a mark at the geographical spot where the client was born. “It tells her story very discreetly,” Vergeylen says.

As intended, it’s the artworks rather than the furniture that draw attention in these rooms. A metal sculpture by Lucio Fontana, a concrete-and-bronze piece by the French artist Tatiana Trouvé, and beautifully lit Greco-Roman terra-cottas that seem to hang in space are some of the works displayed amid cream sofas and pale, café au lait carpets and walls. Because the owner particularly wanted two

ABOVE: In the family room, a two-part artwork by Mickalene Thomas hangs above a custom-made sofa by Paolo Moschino that’s covered in Belgian linen; the cabinets are also a custom design, and the walls are painted in Papers and Paints’ Not Totally White. **LEFT:** The terrace features a marble fireplace that was salvaged from the original drawing room, the lamps are by José Ignacio Ballester, and the flooring is Belgian bluestone. For details, see Resources.

bronze sculptures that she had owned for many years in the room, the designers created glass side tables over and around them.

In the dining room, a double-headed sculpture is strategically placed on a pedestal at the front window, and a 1970s octagonal table sits beneath an abstract work by Fontana and an 18th-century painting by Giambattista Pittoni. “This is the kind of decor where you can’t make mistakes,” Vergeylen explains. “You can’t throw in a couple of tassels to hide stuff; every piece has to be right.”

On the ground floor, a breakfast area was added to the simple kitchen, and a family room offers comfortable sofas. An inviting garden area boasts a marble fireplace salvaged from the original drawing room (“We didn’t waste anything,” Vergeylen says), and the luxury of radiant heating. “I’m Italian,” the homeowner says. “I like to sit outside in November.”

In the master bedroom, the owner’s request for “a skin tone” was answered by dragging subtle pinkish beiges over one another. “It’s the most flattering color for anyone,” says Vergeylen.

Despite its proximity to throngs of shoppers and tourists, the house is an oasis of calm. “This is not a ‘wow’ house,” he says, “but we’re proud of it because it reflects its owner’s personality. In every room there are beautiful things that you have space to discover.” ■



ABOVE: The master bedroom’s headboard and bedside table are custom made, the bedding is by Des Jours des Nuits, and the 19th-century chair and 18th-century desk are Italian; the 17th-century painting is by Guido Cagnacci. **RIGHT:** In a guest bath, the vanity, topped in Thassos marble, and shower enclosure are custom made, and the fittings are by Lefroy Brooks. **FACING PAGE:** Custom-made cabinets in a guest room flank the bed, the 18th-century chair is Italian, and the 19th-century vases are French; the walls are painted in Farrow & Ball’s French Gray, trimmed with a hand-painted Chinese key pattern. For details, see Resources.



RESOURCES

Items pictured but not listed are from private collections.

MASTHEADS

PAGES 46–50: Column tables, starting at $3,800 each, by *Moving Mountains* (goodcolony.com). **Divine Recline chaise longue,** $5,315, by *Ochre* (ochre.net). **Torrance rug,** in Navy and Ivory, $329 for 5′ x 8′, by *Loloi* (loloirugs.com). **Shape Up 5-Piece Chandelier,** $11,900, by *Ladies & Gentlemen Studio* for *Roll & Hill* (rollandhill.com). **RB 653 chair,** $1,020, by *Norbert Beck* for *Rolf Benz* (rolf-benz.com). **Adelaide console table,** $2,385, by *Mr. Brown London* (mrbrownhome.com).

TALENT

PAGE 94: *Malo du Bouëtiez, Jennifer Midoz,* and *Cyril Kaleka* of *Mydriaz* (mydriaz-paris.com).
PAGES 96–98: *Benedikt Bolza* of *B.B. for Reschio*, available through *Jasper* (michaelsmithinc.com).

TREND ALERT

PAGE 102: Manhattan velvet sofa, $7,350, by *Shine by S.H.O* (shinebysho.com). **Patent leather Sicily bag,** $3,495, by *Dolce & Gabbana* (dolcegabbana.it). **Goldoni Murano chandelier,** $1,362 (murano-glass-chandeliers.com). **Chroma rug,** $165 for 4′ x 6′, by *Nuloom* (laylagrayce.com). **Brocade boots,** $1,585, by *Stella McCartney* (neimanmarcus.com). **Cher Dior Majestueuse Multicolore earrings,** price upon request, by *Dior* (dior.com). **Jacquard collage dress** from fall 2015, $4,560, by *Erdem* (erdem.com). **Barbarigo brocade,** in Corallo, to the trade, by *Rubelli* (donghia.com). **Samurai Bloom jacquard,** in Island Blue, to the trade, by *Beacon Hill* (beaconhilldesign.com). **Sapphire, tanzanite, emerald, opal, and diamond necklace,** price upon request, by *Irene Neuwirth* (ireneneuwirth.com). **Brocatello wallpaper,** in Peacock, to the trade, by *Zoffany* (stylelibrary.com). **Taj brocatelle linen and silk blend,** in Scarlet, #HB114-3, to the trade, by *Hill Brown* (clarencehouse.com). **Brocade velvet pillow,** $285, by *Kevin O'Brien Studio* (abchome.com). **Les Endiablés crystal glassware,** $3,260 for set of five, by *Saint-Louis* (saint-louis.com). **Baroque painted resin mirror,** $472, by *Shades of Light* (shadesoflight.com).

INSPIRATION: JEWELRY

PAGE 116: #32572, to the trade, by *Kravet* (kravet.com). **Brentwood Stripe linen-silk blend,** in Charcoal Berry, #JAG-50019, to the trade, by *Brunschwig & Fils* (brunschwig.com). **Topaz, amethyst, and iolite earrings,** $2,320, by *Marco Bicego* (marcobicego.com). **Diamond and star sapphire brooch,** price upon request, by *Van Cleef & Arpels* (vancleefarpels.com). **Tanzanite and diamond earrings,** $29,000, by *Temple St. Clair* (templestclair.com). **Ametrine and diamond ring,** $5,700, by *Suzanne Felsen* (suzannefelsen.com).
PAGE 118: ZigZag, in Vizir, #71239-012, to the trade, by *Brunschwig & Fils* (brunschwig.com). **3643 silk,** to the trade, by *Kravet* (kravet.com). **Shimmery Light,** to the trade, by *Jim Thompson* (jimthompsonfabrics.com). **Love cotton-silk blend,** to the trade, by *Dedar* (dedar.com). **Tsavorite, sapphire, opal, and diamond ring,** $17,420, by *Wendy Yue* (marissacollections.com). **Turquoise, chrysoprase, emerald, and diamond necklace,** price upon request, by *Piaget* (piaget.com). **Topaz and peridot earrings,** $6,900, by *Goshwara* (goshwara.com). **Turquoise, sapphire, and black gold earrings,** $21,500, by *Sutra* (sutrajewels.com). From left, **Paraiba tourmaline pinky ring,** $11,500, **garnet pinky ring,** $6,200, and **purple sapphire pinky ring,** $6,500, by *David Yurman* (davidyurman.com).
PAGE 120: Angelina, in Fuchsia, #F2883001, to the trade, by *Pierre Frey* (pierrefrey.com). **Ruskin,** in Fuxia, #30126, to the trade, by *Rubelli* (donghia.com). **Ruby, spinel, diamond, and gold bracelet,** price upon request, by *Cathy Waterman* (barneys.com). **Spinel, diamond, and pink gold ring,** $36,000, by *John Hardy* (johnhardy.com). **Pink tourmaline, diamond, and platinum ring,** $45,000, by *Paolo Costagli* (paolocostagli.com). **Opal and diamond earrings,** $9,900, by *Nina Runsdorf* (nsrjewelry.com). **Spinel, diamond, and platinum necklace,** price upon request, by *Cartier* (cartier.com). **Pearl, rubellite, sapphire, and diamond ring,** $48,500, by *Chanel* (chanel.com).
PAGE 122: Copa Mosaic, to the trade, by *Beacon Hill* (beaconhilldesign.com). **Spirographie silk twill,** #H211056M04, by *Hermès* (hermes.com). **Cadence hair-on-hide leather,** in Phthalo, #LE5235, to the trade, by *Holland & Sherry* (hollandandsherry.com). **Emerald earrings,** $38,625, by *Sylva & Cie* (stanleykorshak.com). **Diamond, sapphire, and platinum bracelet,** $45,000, by *Kwiat* (kwiat.com). **Diamond, sapphire, and platinum tiara,** price upon request, by *Breguet* (breguet.com). **Diamond, sapphire, and platinum necklace,** price upon request, by *McTeigue & McClelland* (mc2jewels.com). **Sapphire and white gold watch,** price upon request, by *de Grisogono* (degrisogono.com). **Sapphire and diamond earrings,** price upon request, by *Harry Winston* (harrywinston.com). **Aquamarine and blue diamond ring,** $14,400, by *Solange Azagury-Partridge* (solange.co.uk).
PAGE 124: Cressent silk blends, to the trade, by *Tassinari & Chatel* (starkcarpet.com). **Fontainebleau silk-cotton blend,** in Aubergine and Turquoise, #98041-004, to the trade, by *Brunschwig & Fils* (brunschwig.com). **Splendido,** in #008, to the trade, by *Dedar* (dedar.com). **Tourmaline, turquoise, diamond, and garnet earrings,** price upon request, by *Chopard* (us.chopard.com). **Rubellite ring,** $5,175, **tourmaline and iolite ring,** $4,150, **amethyst ring,** $3,275, **garnet ring,** $4,150, **tourmaline and sapphire ring,** $10,600, by *Elizabeth Locke* (elizabethlocke.com). **Turquoise, quartz, peridot, tourmaline, and diamond necklace,** price upon request, by *Bulgari* (bulgari.com).
PAGE 126: Provocation silk blend, in Emerald, to the trade, by *Beacon Hill* (beaconhilldesign.com). **Coup de Foudre cotton blend,** in #002, to the trade, by *Dedar* (dedar.com). **Ruskin,** in Smeraldo, #30126, to the trade, by *Rubelli* (donghia.com). **Tourmaline and diamond bracelet,** $250,000, by *Tiffany & Co.* (tiffany.com). **Gold, emerald, and diamond necklace,** price upon request, by *Georg Jensen* (georgjensen.com). **Emerald and diamond earrings,** price upon request, by *Graff* (graffdiamonds.com). **Diamond, peridot, and platinum earrings,** price upon request, by *Stephen Russell* (stephenrussell.com). **Emerald, sapphire, and diamond ring,** $71,000, by *David Webb* (davidwebb.com). **Emerald and diamond ring,** $61,392, by *Coomi* (coomi.com). **Frame,** 19-century Oxford in gold leaf, $2,500, from *House of Heydenryk* (heydenryk.com).

INSPIRATION: BERNIE DE LE CUONA

PAGE 128: *Bernie de Le Cuona* of *de Le Cuona* (delecuona.co.uk).

ART SHOW

PAGES 130–132: Sydney Licht is represented by *Kathryn Markel Fine Arts* (markelfinearts.com).

SHORTLIST

PAGE 148: *Thomas Keller* of *French Laundry, Bouchon,* and *Per Se* (thomaskeller.com). *Snøhetta* (snohetta.com). *Isaia* (isaia.it). **Terre d'Hermès,** by *Hermès* (hermes.com). *BMW* (bmwusa.com). **Patrimony watch,** by *Vacheron Constantin* (vacheron-constantin.com). *Adidas* (adidas.com). *Lululemon* (lululemon.com). *Manni olive oil* (buymanni.com). *Clogmaster* (clogmaster.com). *One & Only Palmilla Resort* (palmilla.oneandonlyresorts.com).

UNCONVENTIONAL WISDOM

PAGE 160: *Sidney Felsen* of *Gemini G.E.L.* (geminigel.com).

DESIGN SOLUTIONS

PAGES 173–178: Architecture and **interior design** by *Bernard Khoury* (bernardkhoury.com).
PAGE 173: In living area, **Extrasoft sofa** by *Piero Lissoni* for *Living Divani* (livingdivani.it). **Thin Black cocktail table** by *Nendo* for *Cappellini* (cappellini.it). **Platner side tables** by *Warren Platner* for *Knoll* (knoll.com). **Lui 5 chair** by *Philippe Bestenheider* for *Fratelli Boffi* (fratelliboffi.it).
PAGE 174: In living area, **Amandine brass-and-leather swing** by *SpockDesign* (spockdesign.com). **Bong side table** by *Giulio Cappellini* for *Cappellini*. In kitchen, **oven** by *Miele* (mieleusa.com). **Dishwasher** by *Smeg* (smegusa.com). **Charles Ghost stools** from *Kartell* (kartellstorela.com).
PAGE 178: In master bedroom, **chairs** from *Galerie XXe Siècle* (xxesieclegalerie.com). **Console** by *USM* (usm.com). **Artwork** by *Hiroyuki Masuyama* from *Sfeir-Semler Gallery* (sfeir-semler.com). **Rewrite desk** by *GamFratesi* for *Ligne Roset* (ligne-roset.com). **Melampo lamp** by *Artemide* (artemide.us). In master bathroom, **bathtub** and **fittings** by *Antonio Lupi* (antoniolupi.it).

DANIEL'S DISH

PAGES 182–184: Daniel Boulud of restaurant *Daniel* (danielnyc.com). **Voyage en Ikat small oval platter,** $830, and **Voyage en Ikat dinner plates,** $320 each, by *Hermès* (hermes.com). **Royal glasses,** $130 each, by *Moser* (moserusa.com). **Altai wool,** in Blue Majorelle, #A4668RS-043, to the trade by *Loro Piana* (loropiana.com).

GRAND ENTRANCE

PAGES 200–211: Interior design by *Jean-Louis Deniot* (deniot.com).
PAGE 200: Floor lamps by *Tommi Parzinger* (1stdibs.com). **Lunes pendants** by *Ombre Portée* (ombreportee.com). **Walls** painted by *Florence Girette* (florencegirette.com).
PAGE 201: Sofa upholstered in **Bosforo velvet,** in Abisso, #AK0744, by *Brochier* (brochier.it), with trim in **Aristotle Greek Key ribbon,** in Metallic Gold, #977-36057-22, by *Samuel & Sons* (samuelandsons.com). **Lamps** by *Paul Evans* from *Galerie Alain Fradin & Robert Labrosse* (fradin-labrosse.fr). **Custom wool-and-silk rug** by *Jean-Louis Deniot* from *Diurne* (diurne.com). Walls painted in **Eucalyptus** by *David Oliver* for *Paint Library* (paint-library.co.uk).
PAGES 202–203: Side tables by *Jean-Louis Deniot* for *Jean de Merry* (jeandemerry.com). **Mirror** from *On Site Antiques* (onsiteantiques.com).
PAGES 204–205: Fitzroy wallcovering, #W6295-02, to the trade from *Osborne & Little* (osborneandlittle.com).
PAGE 206: Modern Globe pendant, #CHC2135, by *E.F. Chapman* for *Circa Lighting* (circalighting.com). **Range** by *De Dietrich* (dedietrich.co.uk).
PAGE 207: In breakfast room, banquette upholstered in **Geode fabric,** in Etain, #0434-03, to the trade from *Lelievre* (lelievre.eu). **Custom Six-Light pendant,** #140-47, by *Corbett Lighting* (corbettlighting.com). In study, **desk** by *Bardeaux Meuble* (bardeauxmobilier.com). **Etienne armchair** from *Baxter* (baxter.it). **Table lamp** by *Arteriors* (arteriorshome.com). **Maze jacquard wallcovering,** in Cream, #10186-010, to the trade from *Donghia* (donghia.com). In entry hall, **chairs** from *Aguttes* (aguttes.com). **Saturne chandelier** by *Mathieu Lustrerie* (mathieulustrerie.com). **Floor lamps** by *Maison Charles* (charles.fr). **Walls** painted by *Attilalou* (www.attilalou.com).
PAGE 208: In media room, **Julien sofa** by *Jean-Louis Deniot* for *George Smith* (georgesmith.com). **Desk** from *Pelazzo-Lexcellent Antiquités* (pelazzo-lexcellent.com). **Giacometta jacquard curtain fabric,** in Oro, #J1530-001, by *Brochier*. **Custom rug,** by *Jean-Louis Deniot,* from *Diurne*. **Saga II wallcovering** by *Arte* (arte-international.com).
PAGE 209: In dressing room, **LEM pendants** by *Ombre Portée*. **Montaigne ottoman,** with Gold Leaf feet, #P241701, by *Jean-Louis Deniot* for *Counot Blandin,* to the trade through *Hutton Collections* (hutton collections.com). **Gilded Age wallcovering,** in Grandstand Gold, #5763, to the trade by *Phillip Jeffries* (phillipjeffries.com).
PAGE 210: In master bathroom, **bathtub** by *Jacob Delafon* (jacobdelafon.com). **Tub fittings** by *Waterworks* (waterworks.com). **Lille sconce,** #11002042202, to the trade by *Niermann Weeks* (niermannweeks.com). **Greek chair** by *Veere Grenney* (veeregrenney.com), upholstered in **Cleveland jacquard fabric,** in Salvia Oro, by *Armani/Casa* through *Rubelli* (rubelli.com). In master bedroom, sofa upholstered in **Angelica fabric** by *George Spencer Designs* through *Ido Diffusion* (ido-diffusion.com). **Cocktail table** by *Willy Daro* from *Regis Royant Gallery* (1stdibs.com). **Chair** by *Andrew Martin* (andrewmartin.co.uk), upholstered in **Dolomite fabric,** in Tourmaline, to the trade from *Beacon Hill* (beaconhilldesign.com). **Lamp** from *On Site Antiques*. Walls covered in **Omega fabric,** in Sky, #4010, by *Harlequin* (harlequin.uk.com). **Wall ribbons** by *Mokuba* (www.mokubany.com).
PAGE 211: Bed canopy in **Chevron Bar Warp Print Wave silk,** in Blue, #BR79785-213, to the trade from *Brunschwig*


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& Fils (brunschwig.com). Bed canopy lining in **Lucerne silk,** in Taupe, #F3931-59, by *Colefax and Fowler,* to the trade through *Cowtan & Tout* (cowtan.com).

PRIVATE VIEWING

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PAGES 212–213: Bulldog hand thrown ceramic–and-oak table lamp, in Alchemy, #0403ALEOORB, by *Scott Cornelius,* to the trade from *SCDS Ltd.* (scdsltd.com).
PAGE 214: Side chairs upholstered in **Two By Two cotton-linen,** in Natural, #23453-1, to the trade by *Kravet* (kravet.com). **K Wengé side table,** in Natural, by *Scott Cornelius,* to the trade from *SCDS Ltd.* Armchairs upholstered in **Glint fabric,** in Cloud, #1113-01, to the trade from *Holly Hunt* (hollyhunt.com). **Custom hand-tufted rug,** to the trade from *Beauvais Carpets* (beauvaiscarpets.com).
PAGE 215: Cream Lacquer tabletop by *Robert Kuo* (robertkuo.com). **Bowl** by *Kevin Grey* from *Maison Gerard* (maisongerard.com).

MAESTRO OF THE MIX

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PAGES 216–217: Vintage **mantel** from *Jamb* (jamb.co.uk). Custom **wallcovering** by *Lillian Heard* (lillianheard.com). Custom **rug,** to the trade from *Beauvais Carpets* (beauvaiscarpets.com).
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PAGES 220–221: In kitchen, **Calacatta Gold countertop** from *ABC Stone* (abcworldwidestone.com). **Easton Classic Gooseneck sink fittings,** #EAKM01, by *Waterworks* (waterworks.com). **Rhodes counter stools** by *Palecek* (palecek.com). Stools upholstered in **Journey fabric,** in Stone, #2684-801, from *Designtex* (designtex.com). Custom **range hood** by *Archive Designs* (archivedesigns.com). Cabinetry painted in **Stonington Gray** by *Benjamin Moore.* In family room, sofa upholstered in **Dalmeny fabric,** #4042-84, by *Travers,* to the trade from *Zimmer + Rohde* (zimmer-rohde.com). Chair upholstered in **Halland cut velvet,** in Mauve, #M5-0073-8496, by *Old World Weavers,* to the trade from *Stark.* **Circles & Squares cube table,** in Eggshell and Nickel, by *Steven Gambrel* for *The Lacquer Company* (thelacquercompany.com). **Vintage side table** by *William Haines* from *Dragonette Limited* (dragonetteltd.com). **Scottish pine wall paneling** by *Mack Custom Woodworking* (845-657-6625). Custom **rug,** to the trade from *Stark.*
PAGE 222: In a powder room, **Vernica Design I sink,** in Cotton, #LT156#01, by *Toto* (totousa.com). **Cross Handle three-hole sink fittings,** #M1-1100, by *Lefroy Brooks* (lefroybrooks.com). Custom **Venetian plaster wall finish** by *Sayo Painting & Decorating Inc.* (718-441-7799). In master bedroom, bed upholstered in **Cristallo silk linen,** in Seascape, #DE11943, to the trade from *Holland & Sherry* (hollandandsherry.com). Custom **bedding** by *Schweitzer Linens* (schweitzerlinen.com). Slipper chairs upholstered in **Sfumato chenille fabric,** in Bellini, #6006, to the trade from *Sabina Fay Braxton* (sabinafaybraxton.com). **Cocktail table** from *The End of History* (212-647-7598). Sofa upholstered in **Cubisme Bleu et Gris fabric,** #7430525, through *Angela Brown Ltd.* (angelabrownltd.com). Walls covered in **Amalfi silk,** in Tirreno Blue, #4354, to the trade from *Phillip Jeffries* (phillipjeffries.com). Custom **rug,** to the trade from *Stark.*
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AN ENLIGHTENED APPROACH

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PAGES 224–225: Sofa upholstered in a **Svenskt Tenn Josef Frank fabric** (svenskttenn.se). **PK65 cocktail table** from *Wohnkultur 66* (wohnkultur66.de).
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PAGE 227: In master bedroom, **Louis leather with antique brass nailing bed,** in Black, by *Robert Couturier* from *Savoir Beds* (savoirbeds.com). Chair upholstered in **fabric** by *Robert Kime* (robertkime.com). Walls covered in **Marly jacquard velvet** by *Colony Roma* (colonyfabrics.com). In powder room, walls covered in **An Allegory with Venus and Cupid mural** by *Bronzino* from *Surface View* (surfaceview.co.uk). In guest bedroom, **custom bed** by *Robert Couturier* from *Savoir Beds.* Bed upholstered in **Cachemire Compiegne cotton blend,** in Original, #B7521001, to the trade, from *Pierre Frey* (pierrefrey.com). **Twining Picture Light sconce** from *Soane Britain* (soane.co.uk). Walls covered in **Poppy on Cream fabric** from *Aleta* (aletaonline.com).

TAKING IT TO THE LIMIT

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PAGES 228–229: Banquette upholstered in **Gainsborough velvet,** in Cobalt, #42759, to the trade from *Schumacher* (fschumacher.com). Memphis-style **tables** from *JED* (1stdibs.com). **Backgammon table** from *Oomph* (oomphonline.com). **Vintage armchair** by *Josef Hoffman* from *Wright* (wright20.com). Custom **ceiling and wall finish** by *Dean Barger Studios Inc.* (917-544-9341). **Beatrice carpet,** in White/Blue, #B05-WTBU-BOUC0014, to the trade from *Stark* (starkcarpet.com).
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PAGE 231: In entry, **wall sculpture** by *Rana Begum* from *Leila Heller Gallery* (leilahellergallery.com). **Ink Blots wallcovering** by *Porter Teleo* (porterteleo.com). Vintage **rug** by *Pablo Picasso* from *Nazmiyal Collection* (nazmiyalantiquerugs.com).
PAGE 232: In family room, sectional upholstered in **Reliant linen blend,** in Lapis, #1542, to the trade from *Pindler* (pindler.com). Custom **striped chair** by *Kelly Behun Studio* (1stdibs.com). **Cocktail table** by *Nada Debs* from *Twenty First Gallery* (21stgallery.com). **Tubular chair** by *Joe Colombo* for *Flexform* from *R & Company* (r-and-company.com). **Photographs** by *Gray Malin* from *One Kings Lane* (*onekingslane.com*). **Fez wallcovering,** in Lapis, to the trade from *Schumacher.*
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PAGES 242–243: In garden, **Cool lamps** by *José Ignacio Ballester* for *Mantra* from *Architonic* (architonic.com). In family room, custom **sofa** by *Paolo Moschino for Nicholas Haslam Ltd.* (nicholashaslam.com). Walls painted in **Not Totally White** by *Papers and Paints* (papers-paints.co.uk). **Black sisal rug** from *Tim Page Carpets.*
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